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ABSTRACT

Part of a series of statistical reports on public broadcasting, this publication is based on data supplied by public television and CPB-qualified public radio stations in a survey of CPB-qualified public radio programming by category. This report is the first study of its kind on public radio content, and the data represent a sample of an entire year (FY 1978) of public radio programming. Details of the research methodology are presented in the first chapter and in the appendices of the report. Numerous tables and figures display data on public radio in 1978; public radio by part of the day; music and news/public affairs programming; cultural, instructional and special interest programs; and NPR (National Public Radio) and locally distributed programming. Appendices include information on the survey method and operations, computation of standard error, survey instruments and cover letters, Subsidiary Communications Authority broadcasting, and a list of stations and categories. (Author/CMV)

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PUBLIC RADIO PROGRAMMING CONTENT BY CATEGORY FISCAL YEAR 1978

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FOREWORD

This publication is part of a series of statistical reports on public broadcasting, based on data supplied by public television and CPB-qualified public radio stations. During 1977, CPB funded a contractual project—for FY 1978—with Research and Programming Services to conduct a survey of CPB-qualified public radio programming by category.

Since this report is the first study of its kind on public radio content, there are no trend analyses available. Data from the study represents a sample of an entire year (FY 1978) of public radio programming. Details of the research methodology are presented in Chapter I and in the appendixes of this report.

Thanks are given to Sol Katzman, Nat Katzman, Robin Mendel and staff members of both CPB and NPR. The information and efforts of all respondents is appreciated.

Maxine Rockoff
Vice President
Planning and Research
Corporation for Public
Broadcasting

INTRODUCTION AND ACKNOWLEDGEMENTS

This document represents the culmination of nearly two years work from the design stage, through data collection and processing and final publication. The figures presented herein are based on data covering the 1978 fiscal year—October 1, 1977 through September 30, 1978. The survey was in the form of a stratified sample—with each station sampled for seven days, on a different day of the week, in each of seven seasons. The overall rate of response was 91.3 per cent from a total of 178 stations. (See Appendix A, *Survey Method and Operations*, for more details.)

In many of the tables which list the percentages of hours by program content categories, these percentages add up to more than 100 per cent. This is because the survey instrument (see Appendix C, *Survey Instruments and Cover Letters*) allowed the responding stations to list as many as three content categories for each program that they coded. These tables are useful for determining the relative contributions of each of the content categories. But the absolute figures must be used with caution.

Thanks are due to the many people who provided support for this project. We especially thank all those stations who took the time and effort to complete the survey forms. Ken Wirt, former chief research associate for the project, now with PBS, was involved in the early stages of the project. Young Lee and Susan Winston of CPB's Office of Computer and Information Services helped oversee the operation. Also contributing to the development of the survey were Joseph Widoff, Richard Seabrook, Leon Rosenbluth, Mary Sceiford, Diana Calland, Thomas Church and Cheryl Strange, all of CPB. Staff members from NPR participated at several points in the decision-making process. Robin Mendel edited the completed survey forms and typed the original manuscript with its many corrections.

We have chosen to exercise some editorial judgment in the selection of material to be covered by this report. Some readers will surely find the mass of data to be dull and repetitive, while others may find that certain data have not been published. To include everything would have required hundreds of tables and a data processing budget far beyond what was available. We hope the report covers all the information that can be of use to those who must understand and guide public radio. If there is a need for further analysis, the data base remains intact at CPB.

Sol Katzman
Nat Katzman
Palo Alto, Calif.
May 15, 1979

SUMMARY OF HIGHLIGHTS

- In FY 1978, 178 on-the-air public radio stations received Community Service Grants (CSG's), with the average station broadcasting 6,773 hours of material during the year. Overall, these stations accounted for a total of 1.2 million hours of material broadcast during the year.
- Musical content comprised 68.8 per cent of all air time, while news/public affairs contributed 21 per cent. FM Stations carried more music and less news/public affairs programs than did AM stations.
- Announcer with recordings was the format for 50.5 per cent of all air time, while the magazine format made up 13.4 per cent and concerts comprised 12.4 per cent of all material broadcast. Special interest programming comprised 7.7 per cent and instructional programming 2.1 per cent of the total hours.
- NPR distributed 21.7 per cent of all material broadcast, while 59.4 per cent was of local origin. Stations with larger budgets had higher percentages of local material.
- Stereo transmissions comprised 64.4 per cent and monaural 35.1 per cent of the total hours.
- The single program *All Things Considered* accounted for 6.1 per cent of all air time.

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I. DEFINITIONS AND CATEGORIES

DEFINITIONS

Public Radio Station

A public radio station is a unit that transmits a noncommercial radio signal. Each station has its own frequency and call letters and serves a community covered by the broadcasting radius of its transmitter. Several stations may be owned or operated by the same organization, such as one entity operating both an AM and FM station. These stations are considered to be distinct broadcast units for the purposes of this survey. As is often used in this report, the term public radio station implies that the station is CPB-qualified.

CPB-Qualified Public Radio Station

A station is said to be CPB-qualified if it has met the criteria established by the Corporation for Public Broadcasting (CPB) for determining assistance eligibility through the period covered by this survey—namely, the 1978 fiscal year.

The essential standards are summarized as follows:

- The station must be licensed by the FCC as a noncommercial or educational radio station.
- The minimum radiated power requirements are:
  AM stations—250 watts.
  FM stations—3,000 watts at 300 feet above the average terrain.
- The station must have a minimum of one production studio and one separate control room.
- A minimum of five full-time professional radio staff members must be employed on an annual basis.
- The station's minimum operational schedule must be 18 hours per day.
- The station's daily schedule must be devoted to programming of good quality which serves demonstrated community needs of an educational, informational and cultural nature.
- The station must originate a significant, locally produced program service designed to serve its community of license.
- The station must have had a total annual operating budget of at least $80,000 in FY 1977.

Hours of Material

To compute the total number of hours broadcast by the stations in a given program category, all the minutes of programming in that category, as reported in the survey, were added together and divided by 60. Since programs shorter than three minutes were excluded from the survey and since some stations did not report a total of programming hours equal to the length of their broadcast day, it was necessary to correct these figures upwardly. Thus, the estimates of actual hours of programming broadcast in a given category during the period surveyed were reached. The figures most often presented in this report represent average annual hours per station. These figures take into account the sampling rate of the survey (seven out of 365 days) and the response rate among stations of different types. These correction factors are discussed in Appendix A, *Survey Method and Operations*.

STATION CATEGORIES

For the purposes of comparison in this report, the stations were grouped into six categories. Following is a description of the various categories. (See Appendix E for a complete listing of all the stations included in this survey and the categories in which they fall.)

License Type

The stations were organized into categories on the basis of the type of entity that holds the FCC license to operate the station.

Community—30 stations:
An independently created corporation or foundation serving the community in which it is located.

University—120 stations:
A university or college.

Local Authority—20 stations:
A municipal authority or local administrative unit (such as a school board).

State—8 stations:
A government department of one of the fifty states in the United States or its territories.

Budget Size

The following four budget groups were created on

FIGURE I.1 MAP OF BROADCASTING REGIONS

the basis of figures reported in the FY 1977 *CPB Annual Financial Report*, a survey of CPB-qualified radio stations.

Less than $150,000	52 stations
$150,000-$299,999	87 stations
$300,000-$449,999	19 stations
Over $450,000	20 stations

Region

The following five CPB defined regions were used. See Figure I.1.

Northeast
Conn., Del., D.C., Mass., Me., Md., N.H., N.J., N.Y., Pa., R.I., Vt. and W. Va. . . . . .29 stations

South
Ala., Ark., Fla., Ga., Ky., La., Miss., N.C., Ok., S.C., Tenn., Texas and Va. . . . . .43 stations

Central
Ill., Ind., Iowa, Kan., Mich., Minn., Neb., Mo., N.D., Ohio, S.D. and Wis. . . . . .67 stations

West
Ariz., Calif., Col., Idaho, Mont., Nev., N.M., Ore., Utah, Wash. and Wyo. . . . . .35 stations

Outlying
Alaska, Hawaii and Puerto Rico . . .4 stations

Time Zone

The four time zones within the continental U.S. used were:

Eastern	74 stations
Central	66 stations
Mountain	8 stations
Pacific*	30 stations

*includes all time zones in Alaska.

Market Type

Single Station market—114 stations:
The station in question is the only public radio station broadcasting in its market.

Multi-Station market—64 stations:
There is at least one other public radio station with an overlapping signal in the given station's market.

AM or FM

Refers to the two types of radio signals transmitted and is also considered part of the station's call letters. Thus, KUAT-AM and KUAT-FM are two distinct public radio stations in the Phoenix market. There are 20 AM stations and 158 FM stations.

II. PUBLIC RADIO IN 1978

SIZE OF THE SYSTEM

There were 199 public radio stations which qualified for CPB assistance at the end of FY 1978 (this figure includes expansion stations). The growth of CPB-qualified public radio stations is shown in Figure II.1. Of the 199 stations, 178 qualified for assistance during the fiscal year and received Community Service Grants (CSG) from CPB. These are the stations included in this survey. The data collected indicates that the stations broadcast over 1.2 million hours of material during the fiscal year.

TABLE II. 1
AVERAGE ANNUAL HOURS PER STATION BY STATION CATEGORY

Category	N	Hours
All Stations	178	6773
LICENSE TYPE		
Community	30	7312
University	120	6734
Local Authority	20	6385
State	8	6669
BUDGET SIZE		
Under $150,000	52	6605
$150,000-$299,999	87	6737
$300,000-$449,999	19	6795
$450,000 and Over	20	7266
REGION		
Northeast	29	6872
South	43	6924
Central	67	6638
West	35	6846
Outlying	4	6047
TIME ZONE		
Eastern	74	6941
Central	66	6592
Mountain	8	6804
Pacific	30	6801
MARKET TYPE		
Single Station	114	6802
Multi-Station	64	7087
AM or FM		
AM	20	5038
FM	158	6873

The average station broadcast 6,773 hours of material during the year, or 18 hours, 33 minutes per day. Figure II.2 and Table II.1 indicate the variations in these figures and the number of stations by station category as defined in Chapter I. Among the different types of licensees the majority were university stations, while the community licensees, on the average, broadcast the greatest number of hours.

The stations with larger budgets (thus, more money to operate transmitters, pay staff and meet other expenses) had longer schedules than those with smaller budgets. The range per year is from 6,605 hours per station for those with budgets under $150,000, to 7,266 hours for those with budgets over $450,000.

In examining the regions and time zones, the fewest hours per station were broadcast in the Central region and time zone. The Eastern time zone stations averaged about 5 per cent longer broadcast days than the Central time zone stations, while the broadcast day was almost identical in length in the Northeast and Southern regions.

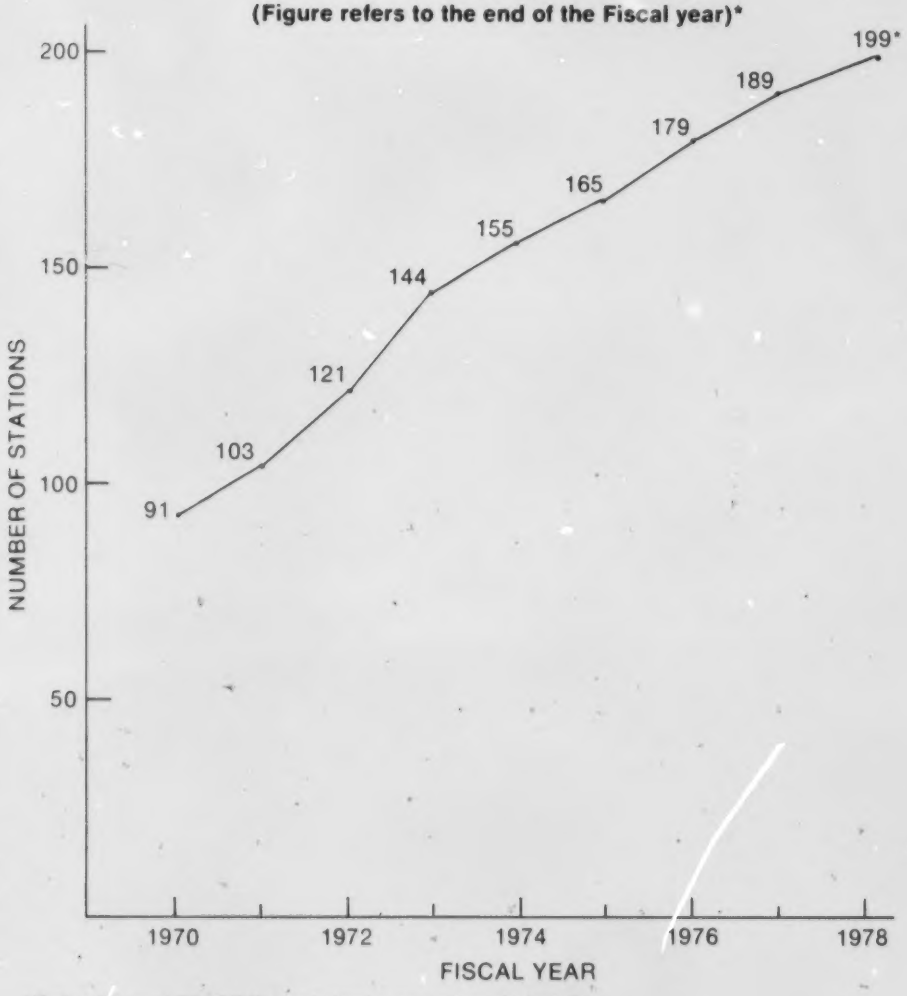
More than one-third of the stations exist in multi-markets where another public radio station was found and these stations were on the air for slightly more hours. Finally, in 1978, only 11 per cent of the stations broadcast via AM and these stations broadcast about 28 per cent fewer hours than FM stations.

FORMATS, DISTRIBUTION AND TRANSMISSION

The percentage of air time by format by licensee category is given in Table II.2. Over one-half the material broadcast was done by an announcer with recordings, 13 per cent was magazine format and 12 per cent consisted of concerts.

Among the different license types the community and university licensees had similar formats as opposed to the state and local authority licensees. State and local authority stations tended to have more talk/lecture programming, more concerts and less material broadcast by an announcer with recordings than did the university and community

FIGURE II.1
CPB QUALIFIED PUBLIC RADIO STATIONS, 1970-1978
(Figure refers to the end of the Fiscal year)*



*Data from 178 CSG recipients were analyzed for this programming survey.

licensees. University licensees broadcast more material in the newscast format than the community licensees.

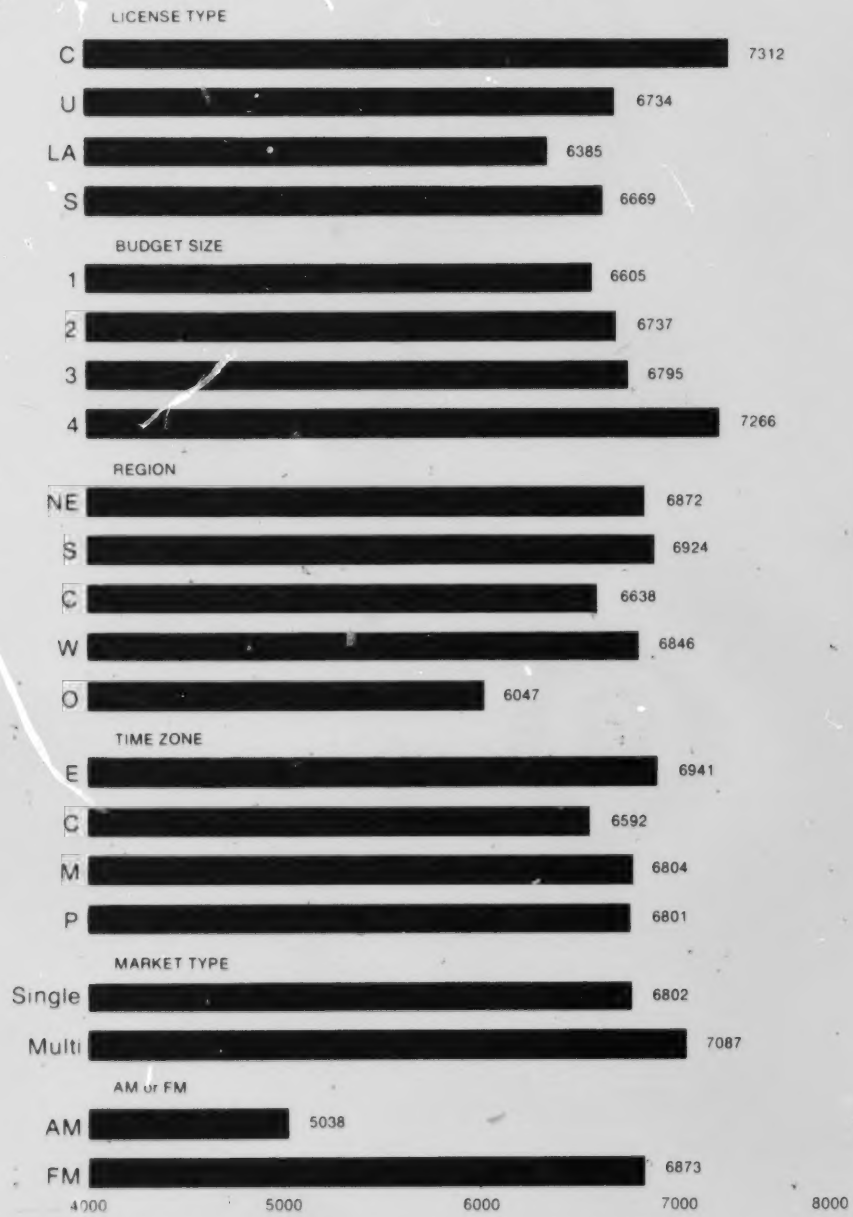
There were no great differences in formats between the different budget sizes. Among the regions of the country, the only distinction was a somewhat higher percentage of newscast and magazine formats in the Central region.

The most striking contrasts concerning the percentage of air time by format were the differences between AM and FM stations. The percentage of newscasts on the AM stations (10.7 per cent) was more than twice that for FM stations (4.1 per cent), and the percentage of events coverage on AM stations (8.6 per cent) was also more than double that of FM stations (3.4 per cent). AM stations had a much smaller percentage (34 per cent vs. 51 per cent) of their air time taken by announcers with recordings.

As Table II.3 indicates, nearly 22 per cent of the material broadcast by public radio stations during FY 1978 was NPR distributed, while nearly 60 per cent was local in origin. These two portions of the schedule will be examined separately in Chapter V.

Differences were found among the licensee categories. Community stations had the greatest pro-

FIGURE II.2
AVERAGE ANNUAL HOURS PER STATION BY STATION CATEGORY



LICENSE TYPE
- C – Community
- U – University
- LA – Local Authority
- S – State

BUDGET SIZE
- 1 – Under $150,000
- 2 – $150,000-$299,999
- 3 – $300,000-$449,999
- 4 – $450,000 and over

REGION
- NE – Northeast
- S – South
- C – Central
- W – West
- O – Outlying

TIME ZONE
- E – Eastern
- C – Central
- M – Mountain

TABLE II. 2
PERCENTAGE OF HOURS BY FORMAT BY STATION CATEGORY

Category	(Average Annual Hrs. Per Station)	Announcer & Record	Concert	Events	Dramatization	Newscast	Magazine	Documentary	Lecture/ Talk	Call in	Other
All Stations	(6773)	50.5	12.4	3.8	2.7	4.8	13.4	1.4	7.6	0.4	3.0
LICENSE TYPE											
Community	(7312)	57.6	10.5	4.5	2.0	2.8	10.9	1.7	6.7	0.7	2.6
University	(6734)	52.8	11.5	3.7	2.1	5.3	14.0	1.2	6.5	0.4	2.6
Local Authority	(6385)	34.0	16.4	3.9	5.7	4.4	12.9	2.1	14.2	0.3	6.0
State	(6669)	27.9	24.4	1.3	7.1	5.8	15.0	2.4	12.4	0.7	3.0
BUDGET SIZE											
Under $150,000	(6605)	49.0	11.4	3.6	3.2	5.0	13.9	2.0	8.3	0.5	3.0
$150,000-$299,999	(6737)	49.9	14.0	4.0	2.5	4.7	13.7	1.1	6.8	0.2	3.1
$300,000-$449,999	(6795)	54.5	11.1	2.6	2.1	5.5	14.3	1.0	6.1	1.2	1.6
$450,000 and Over	(7266)	53.9	9.5	4.3	2.3	4.2	9.8	1.5	10.3	0.6	3.4
REGION											
Northeast	(6872)	53.7	11.7	3.9	3.1	2.7	12.5	1.5	6.7	0.4	3.7
South	(6924)	51.5	13.0	3.6	3.5	5.8	12.2	1.9	7.2	0.7	2.7
Central	(6638)	49.6	12.4	3.6	1.9	6.1	15.2	1.9	7.7	0.3	2.3
West	(6846)	49.7	11.6	4.2	2.8	4.8	12.4	1.7	8.3	0.5	4.5
Outlying	(6047)	38.8	20.2	4.1	3.2	11.6	10.2	1.2	7.6	0.0	3.1
TIME ZONE											
Eastern	(6941)	51.7	13.3	3.9	3.0	3.7	12.6	1.3	7.2	0.5	3.1
Central	(6592)	49.8	11.9	3.4	2.4	6.0	15.3	1.3	7.5	0.3	2.2
Mountain	(6804)	44.6	14.3	4.8	2.3	4.8	13.4	2.4	6.9	0.2	5.7
Pacific	(6801)	51.1	10.8	4.1	2.7	5.0	12.3	1.4	8.6	0.6	3.5
MARKET TYPE											
Single Station	(6802)	49.4	13.4	3.7	2.3	4.8	14.6	1.4	6.9	0.3	2.7
Multi-Station	(7087)	52.7	10.5	3.9	2.6	4.8	11.2	1.4	8.7	0.7	3.5
AM or FM											
AM	(5038)	34.0	10.1	8.6	2.4	10.7	15.3	1.4	1.1	0.4	6.1
FM	(6873)	51.0	12.6	3.4	2.7	4.3	13.3	1.4	7.3	0.4	2.7

portion of local programming and the smallest proportion of NPR material. State and local authority stations, by contrast, got more than 50 per cent of their material from a source outside their own stations. They relied more heavily on NPR for broadcast material and also aired more material from other public radio sources and outside syndicators than other stations.

The station's budget also helped determine the percentage of material broadcast. That percentage ranged from 57 per cent for the lower budgeted stations to nearly 70 per cent for the stations with the larger budgets. The reliance on NPR material likewise declined in direct relation to the budget size.

Regionally, stations in the South broadcast the smallest percentage of local material and the highest percentage of NPR programs. Western stations had a high amount of local programming (66 per cent of air time) and an average amount (21 per cent) of NPR material. Thus, they received less material from other public radio sources and syndicators.

In the multi-station markets, NPR material comprised a smaller percentage of each station's schedule. A possible reason is that the material could be available from another source in the same market. There did not seem to be distinctions in the origin of material between the AM and FM stations.

Figures for the technical source of the material broadcast, given in Table II.4, parallel the results

for the distributor to a certain extent. In total, 40 per cent of air time for an average station was either live (12 per cent) or live with recorded segments (38 per cent). Eighteen per cent came from an interconnection, either direct or taped delay, while 31 per cent was entirely pre-recorded.

Stations having a higher amount of local material had a correspondingly higher percentage of live broadcasting. Thus, the community stations broadcast nearly 60 per cent of their material live—or with recorded segments—while the state and local authority stations devoted less than 30 per cent of their material to live air time. By budget size, there was a sharp break between the amount of interconnection material used by stations with budgets below $300,000 (about 20 per cent direct plus delayed) and those with budgets above that figure (about 12 per cent direct plus delayed). Moving westward across time zones, the percentage of entirely pre-recorded material decreased from 34 per cent in the East to 25 per cent in the West.

In Table II.5 the mode of transmission (stereo, monoaural and quadraphonic) of public radio transmissions is examined. Overall, 65 per cent of all air time was broadcast in stereo and 35 per cent in monoaural. Only two-tenths of one per cent

TABLE II. 3
PERCENTAGE OF HOURS BY DISTRIBUTOR BY STATION CATEGORY

Category	(Average Annual Hrs. Per Station)	NPR	Local	Other Pub. Radio	Commer-cial	Syndi-cator	Public TV	Combi-nation	Other
All Stations	(6773)	21.7	59.4	4.5	1.5	9.3	0.2	2.6	0.8
LICENSE TYPE									
Community	(7312)	15.6	68.0	4.0	1.1	7.4	0.6	2.8	0.5
University	(6734)	21.7	60.4	3.9	1.8	8.6	0.1	2.8	0.6
Local Authority	(6385)	30.8	46.6	6.8	0.2	11.7	0.0	1.7	2.1
State	(6669)	22.8	41.8	10.7	1.2	20.2	0.5	1.7	1.1
BUDGET SIZE									
Under $150,000	(6605)	24.1	56.7	5.7	1.0	8.7	0.2	2.8	1.0
$150,000-$299,999	(6737)	23.0	57.2	4.8	2.0	10.1	0.2	2.1	0.6
$300,000-$449,999	(6795)	15.6	66.1	2.6	1.5	9.4	0.2	4.1	0.5
$450,000 and Over	(7266)	15.5	69.9	1.9	0.7	7.0	0.3	3.6	1.1
REGION									
Northeast	(6872)	20.9	58.5	7.9	1.0	7.1	0.5	3.1	1.2
South	(6924)	24.0	55.2	4.7	1.5	11.6	0.1	2.3	0.6
Central	(6638)	20.9	58.9	4.1	2.2	9.9	0.1	3.2	0.6
West	(6846)	21.4	65.6	2.9	0.6	6.5	0.4	1.9	0.8
Outlying	(6047)	12.8	67.6	3.0	0.0	13.5	1.2	0.8	1.1
TIME ZONE									
Eastern	(6941)	20.9	59.1	5.4	1.8	9.7	0.3	2.1	0.6
Central	(6592)	22.8	56.1	4.5	1.7	10.2	0.0	3.7	0.9
Mountain	(6804)	25.1	62.6	3.3	1.4	4.8	0.3	1.7	0.8
Pacific	(6801)	20.2	66.2	2.7	0.4	7.3	0.4	1.9	0.8
MARKET TYPE									
Single Station	(6802)	23.4	56.2	5.0	1.4	10.0	0.2	3.0	0.8
Multi-Station	(7087)	18.6	65.4	3.7	1.6	7.8	0.3	2.0	0.7
AM or FM									
AM	(5038)	22.8	56.3	4.4	1.7	10.9	0.2	3.0	0.7
FM	(6873)	21.6	59.7	4.5	1.5	9.1	0.2	2.6	0.8

FIGURE II.3
PUBLIC RADIO PROGRAMMING HOURS BY FORMAT

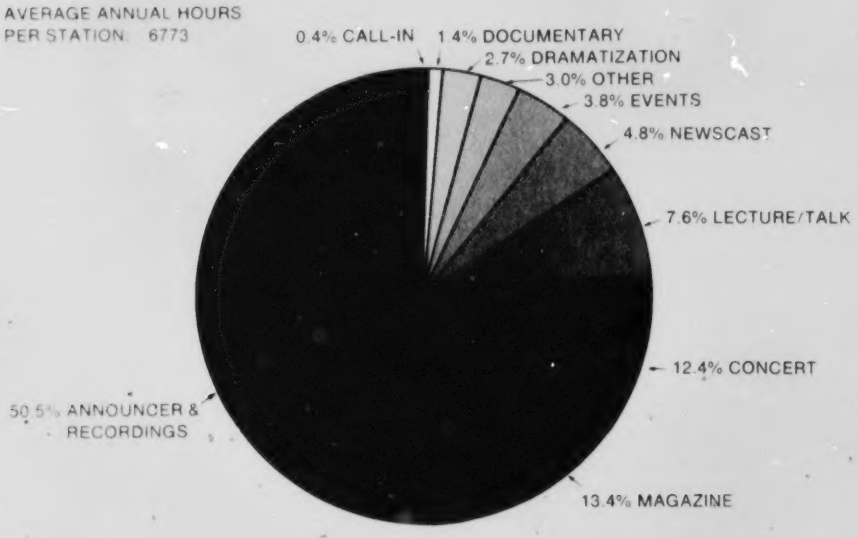
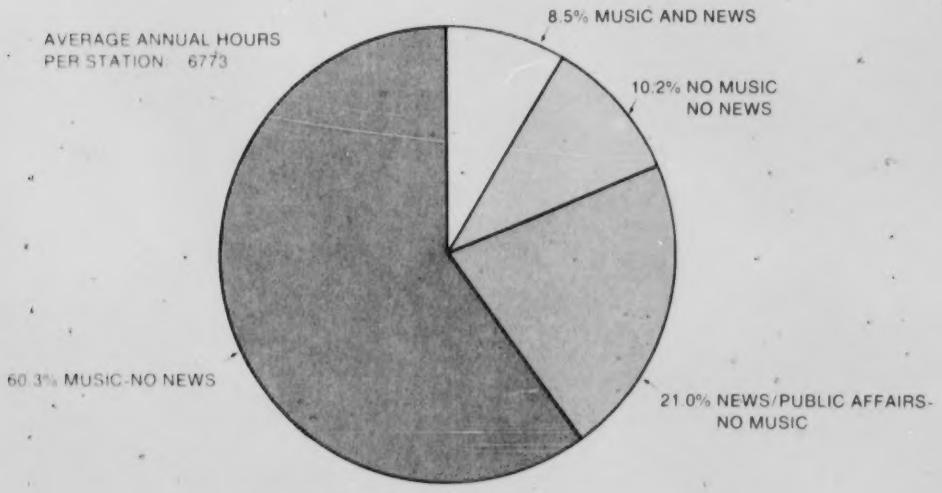


FIGURE II. 4
PUBLIC RADIO PROGRAMMING HOURS BY PRESENCE OF MUSIC AND/OR NEWS/PUBLIC AFFAIRS


AVERAGE ANNUAL HOURS PER STATION: 6773
8.5% MUSIC AND NEWS
10.2% NO MUSIC NO NEWS
21.0% NEWS/PUBLIC AFFAIRS-NO MUSIC
60.3% MUSIC-NO NEWS

was quadraphonic. Of course, AM stations do not broadcast in stereo, but since 88 per cent of the stations were FM, all the stations have been included in the breakdowns by category in Table II.5. In fact, 70 per cent of the average FM station's air time was broadcast in stereo. Only 1.1 per cent of all air time was devoted to television simulcasts.

Significant differences appear among the various station categories concerning the percentage of air time broadcast in stereo. First of all, the community licensees broadcast nearly 70 per cent of their material in stereo, whereas the figure for university licensees was 66 per cent and for state and local authority licensees the percentage was a much lower 45 per cent. The highest percentage of stereo broadcasting was done by stations in the Northeast region (76 per cent). This was followed by 73 per cent in the South, 62 per cent in the Central region and 51 per cent in the West. Single station markets also had a higher proportion of stereo broadcasting than multi-station markets. Interestingly, the amount of material broadcast in stereo did not depend on the station's budget. Stations with the smallest budget and those with the largest budgets had about the same percentage of air time broadcast in stereo.

TABLE II. 4
PERCENTAGE OF HOURS BY TECHNICAL METHOD OF ACQUISITION BY STATION CATEGORY

Category	(Total Average Annual Hrs. Per Station)	Direct Inter-connect	Taped Inter-connect	Live	Live & Recorded	Recorded	Other
All Stations	(6773)	12.1	6.3	12.1	38.3	30.6	0.5
LICENSE TYPE							
Community	(7312)	10.3	2.9	11.6	48.5	26.2	0.5
University	(6734)	12.8	6.3	12.6	40.3	27.5	0.5
Local Authority	(6385)	11.2	9.6	10.7	16.3	51.1	1.1
State	(6669)	9.5	11.4	9.4	21.3	48.5	0.0
BUDGET SIZE							
Under $150,000	(6605)	13.2	7.0	9.8	40.7	28.8	0.4
$150,000-$299,999	(6737)	13.2	6.8	13.2	34.5	31.8	0.4
$300,000-$449,999	(6795)	8.1	4.5	9.3	43.9	33.1	1.1
$450,000 and Over	(7266)	8.1	4.3	15.9	43.0	28.1	0.5
REGION							
Northeast	(6872)	15.6	5.1	8.5	41.8	28.8	0.2
South	(6924)	11.9	6.2	10.1	37.3	33.9	0.2
Central	(6638)	12.2	6.5	10.7	38.0	32.0	0.6
West	(6846)	10.1	7.3	19.1	37.1	25.5	1.0
Outlying	(6047)	6.7	3.1	20.3	40.6	29.3	0.0
TIME ZONE							
Eastern	(6941)	12.2	5.7	7.0	41.2	33.7	0.2
Central	(6592)	13.1	6.6	13.7	35.7	30.4	0.6
Mountain	(6804)	12.2	6.2	11.4	42.3	26.4	1.5
Pacific	(6801)	9.4	7.5	21.2	36.0	25.1	0.8
MARKET TYPE							
Single Station	(6802)	13.3	6.3	12.5	36.9	30.5	0.5
Multi-Station	(7087)	9.8	6.5	11.5	40.9	30.9	0.5
AM or FM							
AM	(5038)	14.5	8.5	13.2	34.2	29.3	0.4
FM	(6873)	11.9	6.2	12.0	38.6	30.8	0.5

CONTENTS, REPEATS, AND SPECIAL INTEREST PROGRAMMING

Tables II.6 (A through G) indicate the percentage of broadcast hours by the different content categories. Several words are in order about the survey form and the way in which it was filled out by the stations. Twenty-nine individual content categories were listed on the form (see Appendix C). The respondents could code up to three of the individual categories for each program that they listed. Thus, the percentages in the table add up to more than 100 per cent. The 29 categories were grouped under the following broad headings: Music, News/Public Affairs, Culture, Instructional and Miscellaneous. Because of multiple coding, the percentage of individual categories, under a given heading, can also add up to more than the total percentage for that heading. For example, a 45 minute program of both jazz and U.S. folk music would have added 45 minutes to the category *"Jazz"*, 45 minutes to the category *"U.S. Folk"* and 45 minutes *(not* 90 minutes) to the hours under the broad heading *"Music"*.

The other point that needs to be explained concerns programs that contained both music and news. Many stations indicated that some programs were primarily musical but included occasional news briefs. Since such news briefs might

TABLE II. 5
PERCENTAGE OF HOURS BY MODE OF TRANSMISSION BY STATION CATEGORY

Category	(Total Average Annual Hrs. Per Station)	Stereo	Stereo Simul-cast	Mono Broad-cast	Mono Simul-cast	Quad Matrix	Quad Discrete
All Stations	(6773)	63.6	1.1	34.2	0.9	0.1	0.1
LICENSE TYPE							
Community	(7312)	69.2	1.4	28.1	0.5	0.1	0.8
University	(6734)	66.4	1.0	31.6	0.9	0.1	0.0
Local Authority	(6385)	44.8	0.4	54.0	0.7	0.1	0.0
State	(6669)	44.9	2.2	49.8	3.1	0.0	0.0
BUDGET SIZE							
Under $150,000	(6605)	61.2	1.2	36.3	1.3	0.0	0.0
$150,000-$299,999	(6737)	64.4	0.9	33.8	0.8	0.2	0.0
$300,000-$449,999	(6795)	67.5	0.9	31.1	0.5	0.0	0.0
$450,000 and Over	(7266)	63.2	1.7	32.9	0.8	0.2	1.1
REGION							
Northeast	(6872)	76.4	0.7	22.3	0.4	0.2	0.0
South	(6924)	70.5	2.0	27.3	0.0	0.1	0.0
Central	(6638)	61.8	0.6	35.5	1.6	0.1	0.3
West	(6846)	51.3	1.0	46.7	0.9	0.2	0.0
Outlying	(6047)	37.7	2.1	59.8	0.4	0.0	0.0
TIME ZONE							
Eastern	(6941)	69.2	0.7	29.4	0.6	0.2	0.0
Central	(6592)	64.5	1.5	32.4	1.2	0.1	0.3
Mountain	(6804)	56.9	0.2	42.8	0.1	0.0	0.0
Pacific	(6801)	50.0	1.3	47.4	1.1	0.2	0.0
MARKET TYPE							
Single Station	(6802)	65.6	1.0	32.5	0.8	0.1	0.0
Multi-Station	(7087)	59.9	1.1	37.4	1.0	0.2	0.3
AM or FM							
AM	(5038)	0.0	0.0	94.2	5.8	0.0	0.0
FM	(6873)	69.0	1.2	29.1	0.5	0.1	0.1

FIGURE II. 5
PUBLIC RADIO PROGRAMMING HOURS BY DISTRIBUTOR

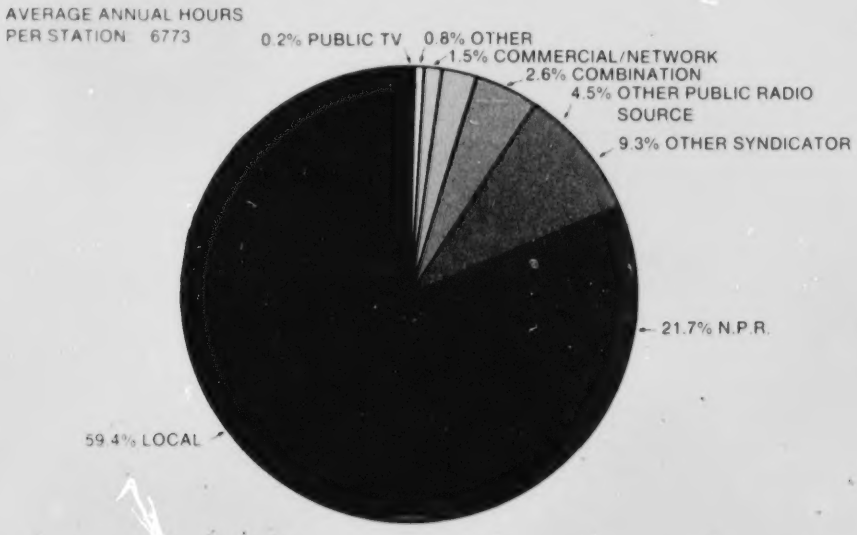
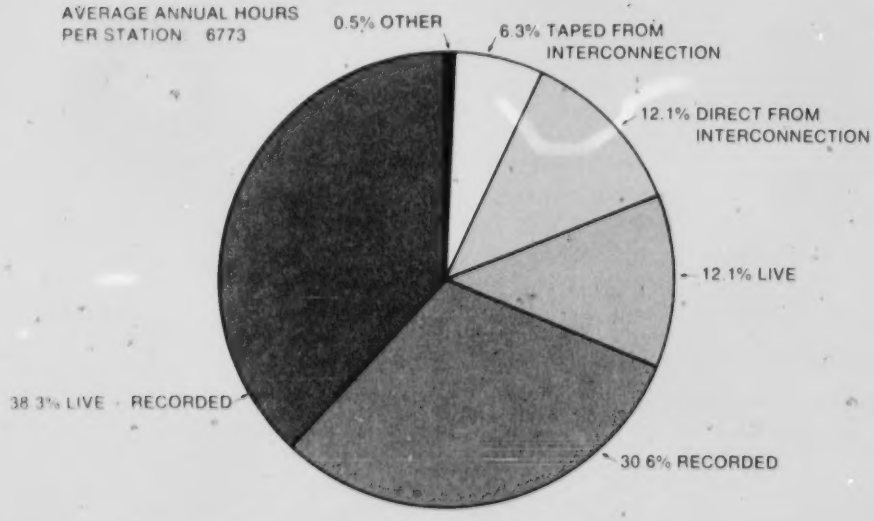


FIGURE II. 6
PUBLIC RADIO PROGRAMMING HOURS BY TECHNICAL METHOD OF ACQUISITION



only have lasted for several minutes out of an hour's broadcast, it would have been misleading to include the entire hour under the broad heading "*News*". Thus, separate categories were created based on the presence or absence of music and news/public affairs. First, the programs that contained music but did not contain news; second, the programs that contained both; third, the news/public affairs programs that did not contain music; and finally, the programs that contained neither music nor news/public affairs. However, this scheme does not differentiate between the presence or absence of cultural, instructional or other miscellaneous categories. Thus, a program that had news content without music might also have been included among the instructional categories.

The reason for this emphasis on music and news should be apparent from Table II.7, where the daily hours containing these elements are examined on the basis of station category. Overall, it is found that in an average day there were only about two hours, or 10 per cent, of material that did not contain music or news. Chapter IV will examine music and news programming in greater detail. The high percentage of *other news/public affairs* and *other culture* is discussed in Chapters IV and V.

Community and university licensees spent more of their air time broadcasting music—with or without interspersed news—than the state and local authority stations. The latter, consequently, had more air time per day—close to four hours—that was neither music nor news. Referring to Table II.6.B, note that much of this time was devoted to instructional broadcasting.

There did not seem to be major differences in the percentage of music and/or news/public affairs programming among the different regions of the country or between single and multi-station markets. There was also no clear trend from higher to lower budget stations.

There was quite a difference, however, between AM and FM stations. The FM stations were more music-oriented and less news-oriented than the AM stations. Less than 50 per cent of an average AM station's broadcast day contained music, while more than 35 per cent was news/public affairs programming. For the FM stations, less than 20 per cent of their broadcast day was news/public affairs without music, while more than 70 per cent of their programming contained music.

Tables II.6 (A through G) identify the content categories in greater detail. The largest segment of musical programming was classical and the second largest, jazz. Thus 39 per cent of all air time had elements of classical music while 15 per cent had jazz. Community stations played more

TABLE II. 6.A
PERCENTAGE OF HOURS BY CONTENT CATEGORIES

Contents*	Per cent of Hours
MUSIC	
No News	60.3
With News	8.5
Classical	38.9
Opera	4.5
Jazz	14.6
Contemporary	8.7
U.S. Folk	3.9
International Folk	1.6
Show/Film	1.7
Other	7.2
NEWS/PUBLIC AFFAIRS	
No Music	21.0
Local	3.3
National/International	10.5
Local/National/International	10.2
Other	15.0
CULTURE	17.9
Drama	2.1
Dance + Visual Arts	0.3
Comedy	1.2
Literature/poetry	2.9
Other Culture	12.6
INSTRUCTIONAL	2.1
Instructional K-12	1.2
College Credit	0.2
Continuing Education	0.2
Other Instructional	0.6
MISCELLANEOUS	8.6
Sports	2.7
Agriculture	0.8
Religion	0.8
Children's	0.9
Fund-Raising	0.7
Station Operations	0.1
Other Miscellaneous	3.2

*Multiple coding allows the total of category percentages of be greater than 100 per cent and also subcategory percentages to be greater than category percentages. (e.g. a program might contain both jazz and contemporary music or both music and "culture".)

classical music (46 per cent), while university stations played more jazz (17 per cent). Stations in the Northeast region tended to play more classical music, while stations in the South played more contemporary music.

Eighteen per cent of all programming hours included cultural elements. However, some of this (e.g., Opera) may also appear under the music (or other) heading. University licensees had the lowest percentage (16.8 per cent) of cultural elements while the community, state and local authority stations were all slightly above 20 per cent for cultural air time. The Central and outlying regions had smaller proportions of cultural broadcasting (16 per cent) than did stations in the Northeast and

TABLE II. 6.B
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (LICENSE/TYPE)

Contents*	Community	University	Local Authority	State
MUSIC				
No News	62.3	61.8	52.1	50.2
With News	10.9	9.0	2.5	6.6
Classical	46.2	38.5	32.2	35.1
Opera	3.0	4.5	4.1	10.6
Jazz	11.5	16.7	8.6	6.2
Contemporary	6.3	10.0	6.4	2.9
U.S. Folk	4.5	3.9	2.8	2.9
International Folk	2.4	1.5	1.1	1.6
Show/Film	1.6	1.8	1.4	1.3
Other	8.7	7.2	6.5	4.6
NEWS/PUBLIC AFFAIRS				
No Music	16.7	21.5	23.7	22.7
Local	3.4	3.0	4.0	5.3
National/International	7.6	11.0	12.3	8.5
Local/National/International	11.0	10.9	3.9	11.7
Other	13.3	15.6	15.0	10.6
CULTURE	20.0	16.8	21.5	20.5
Drama	1.9	1.9	3.5	2.5
Dance + Visual Arts	0.6	0.6	0.5	1.5
Comedy	1.7	1.0	1.3	1.5
Literature/poetry	3.9	2.4	4.0	5.1
Other Culture	13.2	12.3	14.4	11.7
INSTRUCTIONAL	0.5	0.8	9.5	12.2
Instructional K-12	0.0	0.1	6.7	11.1
College Credit	0.1	0.2	0.1	0.3
Continuing Education	0.0	0.1	0.7	0.3
Other Instructional	0.3	0.4	2.5	0.5
MISCELLANEOUS	7.4	8.9	9.3	7.0
Sports	1.8	3.3	0.7	1.2
Agriculture	0.0	0.9	0.3	2.7
Religion	0.9	0.9	0.4	0.1
Children's	0.2	0.6	3.6	0.4
Fund-Raising	1.9	0.4	0.7	0.0
Station Operations	0.0	0.0	0.1	0.4
Other Miscellaneous	2.6	3.3	4.0	3.0

*See footnote to Table II.6.A

West (above 20 per cent). Finally, there was not much difference between AM and FM stations in terms of the percentage of air time devoted to cultural elements. This implies more actual hours of cultural broadcasting for the AM stations with their longer average broadcast day.

Instructional broadcasting on public radio accounted only for 2.1 per cent of all the material broadcast, with the bulk (1.2 per cent) being intended for kindergarten through high school. By far the largest percentage of instructional broadcasting was done by state or local authority stations (12.2 per cent and 9.5 per cent, respectively). Again, most of this material was for the K-12 audience with very little of the remaining material for

TABLE II. 6.C
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (BUDGET SIZE)

Contents*	Under $150,000	$150,000 299,999	$300,000 449,999	$450,000 and over
MUSIC				
No News	58.3	60.8	64.9	59.3
With News	7.7	9.2	7.9	8.0
Classical	30.5	41.6	42.9	45.7
Opera	3.5	4.6	4.7	6.4
Jazz	17.7	13.4	16.7	9.5
Contemporary	11.4	8.1	8.8	4.4
U.S. Folk	5.2	2.7	6.2	3.3
International Folk	2.0	1.2	1.3	2.3
Show/Film	1.9	1.8	1.0	1.6
Other	9.3	6.5	7.2	5.2
NEWS/PUBLIC AFFAIRS				
No Music	22.0	20.8	19.0	21.2
Local	3.2	3.6	1.7	3.6
National/International	10.6	11.0	9.6	8.7
Local/National/International	9.0	9.9	11.5	13.5
Other	16.0	14.9	13.9	13.4
CULTURE	20.5	16.2	20.5	16.6
Drama	2.8	1.8	1.6	2.0
Dance + Visual Arts	0.6	0.7	0.4	0.4
Comedy	1.5	0.9	1.2	1.9
Literature/Poetry	2.7	2.5	2.9	5.1
Other Culture	14.6	11.6	15.5	9.0
INSTRUCTIONAL	2.9	2.0	0.9	2.0
Instructional K-12	1.5	1.2	0.0	1.7
College Credit	0.2	0.2	0.4	0.1
Continuing Education	0.4	0.1	0.2	0.2
Other Instructional	1.0	0.5	0.3	0.1
MISCELLANEOUS	10.1	7.9	7.6	9.0
Sports	2.4	2.8	2.5	3.4
Agriculture	0.8	0.7	1.2	0.8
Religion	1.7	0.3	0.2	0.7
Children's	1.2	0.7	0.3	1.1
Fund-Raising	1.1	0.4	0.0	0.3
Station Operations	0.1	0.0	0.2	0.0
Other Miscellaneous	3.2	3.4	3.9	1.9

*See footnote to Table II.6.A

college credit or continuing education. The Northeast region broadcast the least amount of instructional material.

Among the other coded content categories, sports constituted 2.7 per cent of the total air time. University stations devoted an average of 3.3 per cent of their air time to sports in FY 1978 as compared to 1.8 per cent for community licensees and much less for the others. Sports was broadcast more frequently in the Central part of the country and had a far greater percentage of air time on AM stations (8.3 per cent) than on FM stations (2.2 per cent).

Table II.8 shows the percentage of air time devoted

TABLE II. 6.D
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (REGION)

Contents*	Northeast	South	Central	West	Outlying
MUSIC					
No News	57.8	63.7	59.1	60.0	62.2
With News	12.9	6.0	10.1	6.1	2.3
Classical	44.9	40.0	40.9	30.3	34.7
Opera	3.5	5.4	4.9	3.3	4.8
Jazz	14.1	13.2	14.8	16.4	9.7
Contemporary	5.2	10.8	8.0	9.6	15.5
U.S. Folk	4.4	3.0	3.6	4.7	8.8
International Folk	1.7	1.3	1.0	2.9	3.5
Show/Film	1.2	2.2	1.8	1.2	3.7
Other	3.0	8.2	6.7	10.1	3.2
NEWS/PUBLIC AFFAIRS					
No Music	19.2	19.8	22.0	21.7	23.4
Local	3.9	4.3	2.1	3.7	3.3
National/International	11.8	10.3	10.5	10.0	6.2
Local/National/International	12.1	6.0	14.3	6.7	10.7
Other	14.5	13.4	15.9	15.7	11.2
CULTURE	20.1	17.5	15.8	20.9	15.9
Drama	2.9	2.2	1.3	2.7	2.9
Dance · Visual Arts	0.9	0.4	0.5	0.7	0.9
Comedy	1.9	0.9	0.9	1.4	0.5
Literature/Poetry	4.2	2.5	2.6	3.1	1.7
Other Culture	12.3	12.8	11.1	15.2	11.3
INSTRUCTIONAL	0.8	2.9	1.9	2.6	0.5
Instructional K-12	0.0	2.2	1.0	1.3	0.0
College Credit	0.3	0.1	0.2	0.2	0.0
Continuing Education	0.2	0.1	0.2	0.4	0.2
Other Instructional	0.4	0.5	0.5	1.1	0.3
MISCELLANEOUS	9.7	7.7	9.5	7.5	8.5
Sports	2.4	2.2	4.1	1.1	3.2
Agriculture	0.1	0.5	1.5	0.2	0.4
Religion	0.6	1.1	0.6	0.8	0.7
Children's	0.4	1.0	0.8	1.2	1.1
Fund Raising	2.4	0.6	0.3	0.3	0.0
Station Operations	0.0	0.1	0.0	0.1	1.6
Other Miscellaneous	3.9	2.6	2.9	4.1	3.1

*See footnote to Table II.6.A

to programs repeated from the previous two weeks, the overall figure being 4 per cent. University and community licensees actually had less than 3 per cent of repeated material. Local authority and state licensees had a higher than average proportion of repeated material, 15 per cent and 9 per cent, respectively. As might be expected, stations with higher budgets did not have to repeat as much material as did stations with tighter fiscal constraints.

On two separate questions, the stations were asked to indicate program content or target audiences (e.g., ethnic, minority or special interest groups). The first question was whether the program in question was about one of these groups; and the

TABLE II. 6.E
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (TIME ZONE)

Contents*	Eastern	Central	Mountain	Pacific
MUSIC				
No News	61.7	58.9	59.6	60.3
With News	9.3	9.2	8.1	5.4
Classical	45.8	36.3	39.4	28.0
Opera	6.4	3.1	2.9	3.4
Jazz	13.8	14.3	19.2	15.5
Contemporary	6.3	10.7	6.6	10.9
U.S. Folk	3.9	3.1	8.0	4.1
International Folk	1.4	1.0	2.2	3.0
Show/Film	1.3	2.4	1.3	2.2
Other	5.4	7.7	7.1	10.6
NEWS/PUBLIC AFFAIRS				
No Music	18.8	23.0	20.5	22.1
Local	3.4	2.9	3.4	3.7
National/International	10.2	11.2	10.5	9.8
Local/National/International	10.6	11.9	6.0	7.0
Other	13.8	15.8	16.7	15.4
CULTURE	17.7	16.5	22.3	20.2
Drama	1.9	1.9	2.3	2.8
Dance - Visual Arts	0.8	0.4	0.2	0.9
Comedy	1.1	1.0	2.0	1.2
Literature/Poetry	3.4	2.2	2.3	3.3
Other Culture	11.9	11.8	16.6	14.7
INSTRUCTIONAL	2.7	1.2	4.4	2.0
Instructional K-12	1.8	0.6	1.1	1.3
College Credit	0.2	0.2	0.2	0.2
Continuing Education	0.2	0.1	1.0	0.2
Other Instructional	0.6	0.3	3.2	0.4
MISCELLANEOUS	8.2	9.8	9.3	6.9
Sports	2.4	4.0	0.5	1.3
Agriculture	0.3	1.6	0.3	0.2
Religion	0.5	1.0	0.8	0.8
Children's	0.7	0.9	2.3	0.9
Fund Raising	1.1	0.4	0.0	0.3
Station Operations	0.1	0.0	0.4	0.0
Other Miscellaneous	3.3	2.7	5.3	3.7

*See footnote to Table II.6.A

TABLE II. 6.F
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (MARKET TYPE)

Contents*	Single Station	Multi-Station
MUSIC		
No News	59.1	62.7
With News	10.3	5.1
Classical	37.8	41.0
Opera	5.1	3.4
Jazz	14.7	14.3
Contemporary	10.2	5.9
U.S. Folk	4.0	3.6
International Folk	1.5	1.8
Show/Film	1.9	1.3
Other	8.0	5.9
NEWS/PUBLIC AFFAIRS		
No Music	20.8	21.4
Local	3.3	3.2
National/International	11.1	9.4
Local/National/ International	10.9	8.9
Other	15.2	14.5
CULTURE	18.2	17.5
Drama	2.0	2.2
Dance + Visual Arts	0.7	0.6
Comedy	1.1	1.2
Literature/Poetry	2.5	3.7
Other Culture	13.1	11.7
INSTRUCTIONAL	2.5	1.4
Instructional K-12	1.5	0.8
College Credit	0.2	0.1
Continuing Education	0.2	0.1
Other Instructional	0.7	0.4
MISCELLANEOUS	9.2	7.5
Sports	3.1	2.0
Agriculture	0.9	0.6
Religion	0.9	0.6
Children's	1.0	0.6
Fund Raising	0.5	1.0
Station Operations	0.1	0.0
Other Miscellaneous	3.4	2.9

*See footnote to Table II.6.A

TABLE II. 6.G
PERCENTAGE OF HOURS BY CONTENT CATEGORIES (AM or FM)

Contents*	AM	FM
MUSIC		
No News	44.8	61.6
With News	2.6	9.0
Classical	25.0	40.1
Opera	2.6	4.7
Jazz	11.4	14.8
Contemporary	3.4	9.2
U.S. Folk	3.1	3.9
International Folk	1.0	1.6
Show/Film	1.1	1.8
Other	5.5	7.4
NEWS/PUBLIC AFFAIRS		
No Music	35.5	19.8
Local	3.0	3.3
National/International	12.4	11.2
Local/National/International	15.8	9.8
Other	23.1	14.3
CULTURE	17.7	18.0
Drama	1.8	2.1
Dance + Visual Arts	0.6	0.6
Comedy	0.7	1.2
Literature/Poetry	3.9	2.8
Other Culture	12.2	12.6
INSTRUCTIONAL	2.3	2.1
Instructional K-12	1.6	1.2
College Credit	0.2	0.2
Continuing Education	0.2	0.2
Other Instructional	0.5	0.6
MISCELLANEOUS	15.9	8.0
Sports	8.3	2.2
Agriculture	2.1	0.7
Religion	0.4	0.8
Children's	0.1	0.9
Fund Raising	1.0	0.6
Station Operations	0.2	0.0
Other Miscellaneous	5.5	3.0

*See footnote to Table II.6.A

second, whether the program had any of the groups as a target audience. Since the responses were quite similar, the two will be jointly discussed using the label *about/for*. (See Table II.9, page 22.) Overall air time was 5 per cent *about*/6 per cent *for* one of the target groups. The group most often mentioned was minorities (2.8 per cent *about*/2.9 per cent *for*) which specifically included Blacks, Asian/Pacific, Hispanic and American Indians.

University stations had two per cent *about*/two per cent for minority programming and zero per cent *about*/0.2 per cent for handicapped. Local author-

TABLE II. 7
AVERAGE HOURS AND PERCENTAGES OF MUSIC AND/OR NEWS/PUBLIC AFFAIRS IN AVERAGE BROADCAST DAY BY STATION CATEGORY

	Music— No News		Music and News		News/P.A. No Music		No Music No News	
Category	Percent	Avge. Hrs.	Percent	Avge. Hrs.	Percent	Avge. Hrs.	Percent	Avge. Hrs.
All Stations	60.3	11.2	8.5	1.6	21.0	3.9	10.2	1.9
LICENSE TYPE								
Community	62.3	12.5	10.9	2.2	16.7	3.3	10.2	2.0
University	61.7	11.4	9.0	1.7	21.5	4.0	7.8	1.4
Local Authority	52.1	9.1	2.1	0.4	23.7	4.1	21.7	3.8
State	50.2	9.2	6.6	1.2	22.7	4.1	20.5	3.8
BUDGET SIZE								
Under $150,000	58.3	10.6	7.7	1.4	22.0	4.0	12.0	2.2
$150,000-$299,999	60.8	11.2	9.2	1.7	20.8	3.8	9.1	1.7
$300,000-$449,999	64.9	12.4	7.9	1.5	19.0	3.6	8.2	1.6
$450,000 and Over	59.3	11.8	8.0	1.6	21.2	4.2	11.6	2.3
REGION								
Northeast	57.7	10.9	12.9	2.4	19.2	3.6	10.1	1.9
South	63.7	12.1	6.0	1.2	19.8	3.8	10.4	2.0
Central	59.1	10.8	10.1	1.8	22.0	4.0	8.8	1.6
West	60.0	11.2	6.1	1.2	21.7	4.1	12.2	2.3
Outlying	62.2	10.3	2.3	0.4	23.4	3.9	12.2	2.0
TIME ZONE								
Eastern	61.7	11.8	9.3	1.8	18.8	3.6	10.2	2.0
Central	58.9	10.6	9.2	1.6	23.0	4.2	8.9	1.6
Mountain	59.6	11.1	8.1	1.5	20.5	3.8	11.8	2.2
Pacific	60.3	11.2	5.4	1.0	22.1	4.1	12.2	2.3
MARKET TYPE								
Single Station	59.1	11.0	10.3	1.5	20.8	3.9	9.8	1.4
Multi-Station	62.7	12.2	5.1	1.0	21.4	4.2	10.8	2.1
AM or FM								
AM	44.8	6.2	2.6	0.4	35.5	5.0	17.1	2.4
FM	61.6	11.8	9.0	1.3	19.8	3.8	9.6	1.4

ity stations had 6 per cent *about*/6 per cent *for* minorities and 2 per cent *about*/8 per cent *for* children. Much of their instructional material was for children. State stations also had a large percentage of material 5 per cent *about*/11 per cent *for* children. Community stations had 4 per cent *about*/6 per cent *for* minorities.

Among the different regions, only the West had a significant amount of special interest programming—6 per cent *about*/8 per cent *for* minorities. In general, except for minorities and children, the special interest categories rarely had more than 1 per cent of broadcast material *about* or *for* them in any of the station categories.

TABLE II. 8
PERCENTAGE OF HOURS BY REPEAT FROM LAST TWO WEEKS BY STATION CATEGORY

Category	(Total Hours Station Category)	No Repeat	Repeat From Last 2 Weeks
All Stations	(6773)	96.0	4.0
LICENSE TYPE			
Community	(7312)	97.7	2.3
University	(6734)	97.5	2.5
Local Authority	(6385)	85.3	14.7
State	(6669)	90.9	9.1
BUDGET SIZE			
Under $150,000	(6605)	94.1	5.9
$150,000-$299,999	(6737)	96.3	3.7
$300,000-$449,999	(6795)	98.3	1.7
$450,000 and Over	(7266)	97.6	2.4
REGION			
Northeast	(6872)	96.4	3.6
South	(6924)	94.7	5.3
Central	(6638)	96.8	3.2
West	(6846)	95.6	4.4
Outlying	(6047)	100.0	0.0
TIME ZONE			
Eastern	(6941)	95.6	4.4
Central	(6592)	96.6	3.4
Mountain	(6804)	93.7	6.3
Pacific	(6801)	96.4	3.6
MARKET TYPE			
Single Station	(6802)	95.9	4.1
Multi-Station	(7087)	96.2	3.8
AM or FM			
AM	(5038)	86.4	3.6
FM	(6873)	96.0	4.0

TABLE II .9
PERCENTAGE OF HOURS BY FOCUS OF PROGRAM AND TARGET AUDIENCE BY STATION CATEGORY

Category	(Total Avge. Annual Hrs. Per Station)	General		Handicapped		Minority		Ethnic		Women		Elderly		Teens		Children		Other	
		Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For	Prog. About	Prog. For
All Stations	(6773)	94.6	93.6	0.0	0.2	2.8	2.9	0.6	0.3	0.3	0.2	0.1	0.1	0.1	0.4	0.7	1.9	0.7	0.3
LICENSE TYPE																			
Community	(7312)	93.9	92.0	0.1	0.1	3.5	5.8	1.2	0.6	0.5	0.4	0.1	0.0	0.0	0.1	0.2	0.5	0.5	0.4
University	(6734)	95.7	95.7	0.0	0.2	2.2	2.0	0.4	0.2	0.3	0.2	0.1	0.1	0.1	0.4	0.4	0.8	0.7	0.4
Local Authority	(6385)	89.3	84.5	0.1	0.6	6.2	5.6	0.5	0.4	0.1	0.1	0.3	0.2	0.3	0.7	2.1	7.7	1.1	0.2
State	(6669)	92.8	86.6	0.1	0.1	0.5	0.5	0.6	0.2	0.4	0.5	0.0	0.7	0.3	0.5	4.7	10.7	0.6	0.2
BUDGET SIZE																			
Under $150,000	(6605)	93.9	92.3	0.0	0.0	2.8	4.0	0.9	0.4	0.3	0.3	0.1	0.2	0.1	0.3	1.0	2.2	0.8	0.3
$150,000-$299,999	(6737)	94.8	94.0	0.0	0.4	2.7	2.6	0.5	0.3	0.2	0.1	0.1	0.1	0.2	0.2	0.7	1.9	0.8	0.4
$300,000-$449,999	(7266)	96.9	95.1	0.0	0.0	2.2	1.9	0.4	0.1	0.2	0.2	0.0	0.0	0.0	2.2	0.2	0.5	0.2	0.1
$450,000 and Over	(7266)	93.6	94.0	0.1	0.0	3.4	2.6	0.5	0.3	1.0	0.5	0.1	0.0	0.0	0.0	0.7	2.2	0.6	0.4
REGION																			
Northeast	(6872)	95.3	95.8	0.0	0.0	2.4	2.4	0.9	0.6	0.3	0.2	0.1	0.0	0.1	0.1	0.3	0.7	0.6	0.3
South	(6924)	95.8	94.4	0.0	0.3	2.1	1.8	0.4	0.2	0.2	0.1	0.1	0.2	0.1	0.2	0.7	2.6	0.5	0.1
Central	(6638)	96.1	95.0	0.0	0.2	1.6	1.3	0.5	0.3	0.2	0.1	0.1	0.1	0.0	0.7	1.7	0.6	0.4	0.8
West	(6846)	90.2	88.4	0.1	0.3	6.0	7.5	0.7	0.3	0.5	0.3	0.2	0.1	0.4	0.5	1.1	2.1	0.7	0.4
Outlying	(6047)	97.1	97.6	0.2	0.2	0.4	0.4	1.1	0.5	0.8	0.9	0.1	0.1	0.0	0.0	0.2	0.2	0.1	0.1
TIME ZONE																			
Eastern	(6941)	96.2	94.8	0.0	0.2	1.8	1.7	0.5	0.3	0.2	0.2	0.1	0.2	0.0	0.4	0.6	2.2	0.5	0.2
Central	(6592)	95.4	95.2	0.0	0.2	2.0	1.7	0.6	0.4	0.3	0.2	0.1	0.1	0.1	0.4	0.6	1.5	0.9	0.5
Mountain	(6804)	90.6	90.5	0.0	0.0	6.4	6.1	0.1	0.4	0.4	0.3	0.0	0.0	0.4	0.6	0.9	1.9	1.0	0.5
Pacific	(6801)	90.4	88.2	0.1	0.4	5.7	7.6	0.9	0.4	0.5	0.3	0.2	0.2	0.4	0.4	1.1	2.0	0.6	0.4
MARKET TYPE																			
Single Station	(6802)	94.9	93.3	0.0	0.2	2.5	3.0	0.6	0.3	0.3	0.2	0.1	0.1	0.2	0.5	0.8	2.1	0.7	0.3
Multi-Station	(7087)	94.1	94.1	0.0	0.2	3.4	2.8	0.5	0.3	0.4	0.3	0.2	0.1	0.0	0.3	0.6	1.5	0.7	0.4
AM or FM																			
AM	(5038)	92.6	92.3	0.1	0.5	3.3	3.2	0.5	0.3	0.5	0.3	0.4	0.3	0.2	0.3	0.7	2.0	1.7	0.6
FM	(6873)	94.8	93.7	0.0	0.2	2.7	2.9	0.6	0.3	0.3	0.2	0.1	0.1	0.1	0.4	0.7	1.9	0.6	0.3

III. PUBLIC RADIO BY DAYPART

The number of minutes of programming containing music and/or news/public affairs broadcasts by the average public radio station in FY 1978 is given in Table III.1 and Figure III.1. The total number of minutes is less than 60 per hour, because not all 178 public radio stations were on the air for twenty-four hours every day of the year. The figures presented are the average minutes per public radio station. Thus, in the period between midnight and 6 a.m., there was an average of less than 10 minutes of material per hour. This signifies that less than one-sixth of the stations were on the air during those hours.

There were two peaks of news/public affairs programming content. First, a mild one just around noon and then a very steep one that extended from about 3 p.m. to 7 p.m. after which news/public affairs content dropped sharply. The hours between 6 a.m. and noon had the greatest proportion of programming with both music and news elements, while the small amount of broadcasting that took place between midnight and 6 a.m. was nearly exclusively devoted to music.

Table III.2 and Figure III.2 show the percentage of material broadcast in the major content categories.

TABLE III. 1
AVERAGE MINUTES PER STATION BY PRESENCE OF MUSIC AND/OR NEWS PUBLIC AFFAIRS BY HOUR OF DAY

Hour Beginning	Music No News	Music & News	News Public/ Affairs No Music	No Music No News	Total
6:00 a.m.	23.3	12.3	6.6	2.1	44.3
7:00 a.m.	28.4	15.5	11.8	2.2	57.9
8:00 a.m.	29.6	13.4	9.9	4.6	57.6
9:00 a.m.	30.8	8.4	11.0	7.9	58.2
10:00 a.m.	34.3	6.8	9.9	7.7	58.8
11:00 a.m.	33.5	6.1	10.2	8.3	58.1
12:00 Noon	24.5	4.1	21.8	9.0	59.5
1:00 p.m.	35.1	3.3	12.2	8.5	59.1
2:00 p.m.	41.5	4.2	7.3	5.8	58.8
3:00 p.m.	41.5	4.3	8.2	5.0	59.0
4:00 p.m.	30.8	3.6	19.2	6.2	59.7
5:00 p.m.	13.3	1.1	40.9	3.7	59.1
6:00 p.m.	21.0	1.0	27.6	8.6	58.0
7:00 p.m.	31.7	1.0	14.1	10.4	57.2
8:00 p.m.	42.0	1.5	6.7	6.4	56.6
9:00 p.m.	45.2	1.2	4.1	5.4	55.9
10:00 p.m.	44.2	1.4	4.8	4.3	55.2
11:00 p.m.	45.0	1.4	4.0	4.0	54.3
12:00 Midnight	30.6	0.9	1.4	1.4	34.4
1:00 a.m.	15.0	0.7	0.8	0.4	17.0
2:00 a.m.	8.4	0.5	0.2	0.2	9.3
3:00 a.m.	7.1	0.5	0.1	0.1	0.1
4:00 a.m.	6.6	0.5	0.2	0.1	7.3
5:00 a.m.	6.9	0.9	0.5	0.3	8.6

FIGURE III. 1
AVERAGE MINUTES PER STATION BY PRESENCE OF MUSIC AND/OR NEWS/PUBLIC AFFAIRS BY HOUR OF DAY

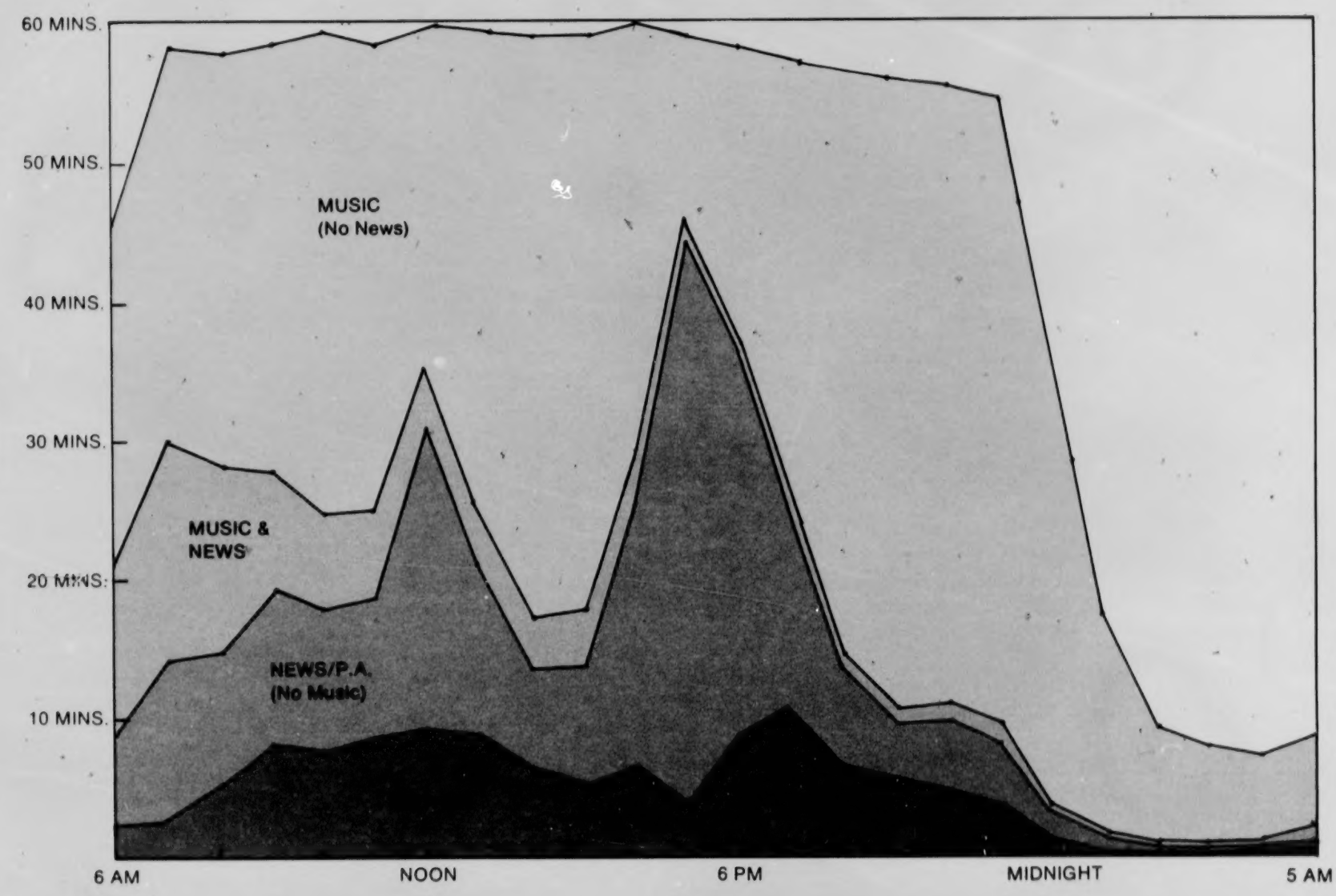


TABLE III. 2
PERCENTAGE OF HOURS BY CONTENT CATEGORY BY HOUR OF DAY*

Hour Beginning	Music No News	Music & News	News Public/ Affairs No Music	Cultural	Instruc- tional	Miscell- aneous
6:00 a.m.	52.9	27.9	15.0	12.1	0.7	17.5
7:00 a.m.	49.3	26.8	20.5	13.8	0.4	13.7
8:00 a.m.	51.6	23.4	17.3	14.1	2.0	12.0
9:00 a.m.	53.0	14.5	19.0	13.8	6.1	10.9
10:00 a.m.	58.6	11.6	16.9	14.2	5.7	9.0
11:00 a.m.	58.1	10.6	17.6	14.8	4.7	9.3
12:00 Noon	41.3	7.0	36.8	17.1	3.3	15.0
1:00 p.m.	59.6	5.6	20.8	12.8	4.7	8.6
2:00 p.m.	70.7	7.2	12.5	10.2	4.0	5.3
3:00 p.m.	70.6	7.3	13.9	11.7	1.7	7.1
4:00 p.m.	51.8	6.0	32.2	30.7	0.6	8.2
5:00 p.m.	22.6	1.9	69.5	58.6	0.5	8.1
6:00 p.m.	36.3	1.7	47.7	42.3	1.5	8.4
7:00 p.m.	55.7	1.8	24.8	25.6	1.9	9.3
8:00 p.m.	74.8	2.6	11.9	15.4	0.8	6.3
9:00 p.m.	81.4	2.2	7.3	9.6	1.3	6.1
10:00 p.m.	80.5	2.6	8.8	10.0	0.9	5.4
11:00 p.m.	83.4	2.5	7.4	9.2	0.4	2.6
12:00 Midnight	89.7	2.6	4.2	7.8	0.3	3.2
1:00 a.m.	88.6	4.2	4.9	7.5	0.0	6.7
2:00 a.m.	90.5	5.1	2.4	7.1	0.0	4.5
3:00 a.m.	91.2	6.2	1.5	6.5	0.0	4.1
4:00 a.m.	90.2	6.6	2.4	6.2	0.0	5.1
5:00 a.m.	80.8	10.7	5.3	8.5	0.3	8.8

*Multiple coding allowed thus totals greater than 100 per cent.

Because of the multiple coding scheme, the percentages add up to more than 100 per cent, but the relative contributions of the different categories are still evident. As just shown, there were two peaks for news/public affairs. As seen in Figure III.2 peaks also occurred during this time period in the percentage of cultural material broadcast. The strongest contributor to the 3 p.m. to 7 p.m. peak for both news/public affairs and cultural programming was the single program, *All Things Considered*. In Table III.3, the percentage of hours by several NPR programs (NPR programming will be discussed in more detail in Chapter VI) is presented in various dayparts. Note that *All Things Considered* comprised a full 27 per cent of the material broadcast by an average public radio station on weekdays between 3 p.m. and 7 p.m. In the survey, *All Things Considered* was listed as having three content categories: other culture, national/international news and other news/public affairs. The only other single program to have as great an impact on a single daypart is *Jazz Alive!*, which comprised about 6 per cent of the material broadcast between 7 p.m. and 6 a.m. on weekend nights.

Table III.4 shows in greater detail the makeup of the various dayparts in terms of the content categories. Note that the dayparts are of differing lengths. This is why the average hours for each have not been presented.

In examining the differences between weekdays and weekends, music programming with or without news was a component of 79 per cent of all weekend air time, but was only 65 per cent of weekday air time. For programs with news/public affairs content, the situation was reversed with more than

FIGURE III.2
PERCENTAGE OF HOURS BY CONTENT CATEGORY BY HOUR OF DAY

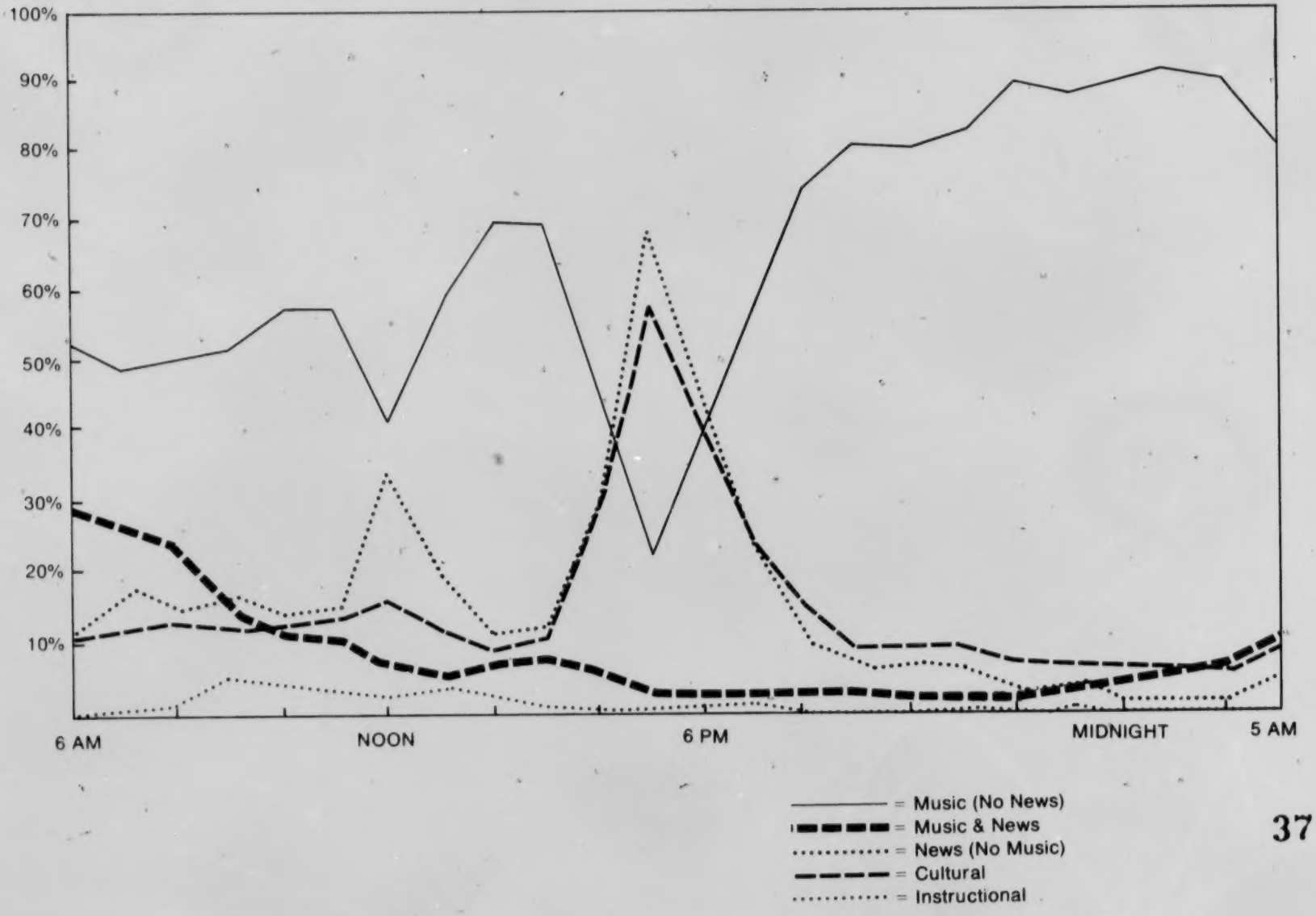


TABLE III. 3
PERCENTAGE OF HOURS BY TITLE BY WEEKPART

Weekpart	*All Things Considered*	*Folkfest U.S.A.*	*Int'l Concert*	*Jazz Alive!*	*Options*	*Options in Educ.*	*Pauline Fredrick*	*Voices in the Wind*	Other
All Weekdays	6.9	0.2	0.5	0.4	2.0	0.5	0.1	0.2	89.1
All Weekend	3.9	2.5	1.0	2.3	0.7	0.9	0.4	1.4	87.0

PERCENTAGES OF HOURS BY TITLE BY DAYPART

Daypart	*All Things Considered*	*Folkfest U.S.A.*	*Int'l Concert*	*Jazz Alive!*	*Options*	*Options in Educ.*	*Pauline Fredrick*	*Voices in the Wind*	All Other
Weekday 6 a.m.-10 a.m.	1.0	0.1	0.1	0.1	0.9	0.2	0.0	0.0	97.6
Weekday 10 a.m.-3 p.m.	0.2	0.2	0.5	0.2	2.3	0.4	0.1	0.4	95.7
Weekday 3 p.m.-7 p.m.	27.4	0.0	0.2	0.4	3.0	0.8	0.3	0.1	67.8
Weekday 7 p.m.-Midn.	3.1	0.5	1.2	1.1	2.2	0.9	0.2	0.4	90.5
Weekday Midn-6 a.m.	0.3	0.4	0.2	0.2	0.1	0.0	0.0	0.0	98.9
Weekend 6 a.m.-10 a.m.	0.7	1.6	0.4	0.1	0.6	0.4	0.3	0.6	95.3
Weekend 10 a.m.-3 p.m.	0.4	2.7	1.0	0.6	1.3	1.9	0.6	1.8	89.7
Weekend 3 p.m.-7 p.m.	16.2	2.7	0.9	0.8	0.6	0.9	0.6	2.4	74.9
Weekend 7 p.m.-Midn.	1.0	2.9	1.7	6.1	0.3	0.5	0.0	1.1	86.4
Weekend Midn-6 a.m.	0.3	1.6	0.7	5.2	0.4	0.0	0.0	0.0	91.9

twice as great a percentage for news/public affairs on the weekdays as on the weekend. Cultural programming was slightly more frequent during the week as well, while instructional programming was less than 1 per cent of the weekend air time, as opposed to 2.7 per cent during the weekdays. Most instructional broadcasting (5.5 per cent) occurred on weekdays between 10 a.m. and 3 p.m., while the greatest percentage of cultural programming was in the 3 p.m. to 7 p.m. weekday segment.

In Tables III.5 (A through F), the variation by daypart in formats, focus, target audience, distributor, method of acquisition, mode of broadcast and repeat is not shown. Thus, concerts were broadcast more often on weekends and between 7 p.m. and midnight on weekdays than at other times. Programming about and for minorities was more frequent on weekends than weekdays. On the other hand, locally distributed programming was somewhat less frequent on the weekend (55 per cent vs. 61 per cent for weekdays). However, the greatest proportion of locally distributed programming occurred in the early morning, regardless of weekday or weekend. This is the music with news type of program that was seen earlier to be most prevalent between 6 a.m. and 10 a.m.. Finally, note from Table III.5.E that there was more recorded material on the weekends than on the weekdays (41 per cent vs. 27 per cent) while the greatest percentage of direct interconnect material was broadcast in the *All Things Considered* time slot—3 p.m. to 7 p.m..

TABLE III. 4
PERCENTAGE OF HOURS BY DAYPART AND WEEKPART
BY CONTENT CATEGORIES

Contents	Weekday 6 a.m.- 10 a.m.	Weekday 10 a.m.- 3 p.m.	Weekday 3 p.m.- 7 a.m.	Weekday 7 p.m.- Midn.	Weekday Midn.- 6 a.m.	Weekend 6 a.m.- 10 a.m.	Weekend 10 a.m.- 3 p.m.	Weekend 3 p.m.- 7 p.m.	Weekend 7 p.m.- Midn.	Weekend Midn.- 8 a.m.	All Weekdays	All Weekend
MUSIC						67.1	71.6	62.6	82.5	88.3	55.7	73.0
No News	45.1	52.2	39.6	72.1	89.2	16.8	5.0	2.0	1.6	4.9	9.7	5.7
With News	25.5	9.7	5.1	2.6	4.6	53.8	40.1	28.6	36.3	17.3	39.7	37.3
Classical	47.7	42.3	29.0	43.7	27.3	2.3	12.8	13.7	3.7	0.8	3.3	7.7
Opera	2.0	2.4	2.5	5.7	3.6	12.7	8.2	8.8	28.6	46.7	13.4	17.6
Jazz	11.9	8.6	7.1	17.6	38.0	8.0	4.2	3.4	8.2	32.3	9.0	8.2
Contemporary	9.3	7.1	4.7	6.8	34.6	6.1	7.0	6.7	7.9	4.9	2.7	6.8
U.S. Folk	3.3	2.6	1.0	3.0	5.4	2.1	4.2	2.7	3.3	3.6	1.0	3.2
International	1.2	1.2	0.5	0.9	1.0	1.2	1.5	2.3	1.8	1.7	1.7	1.7
Show/Film	2.2	2.8	1.3	1.0	0.4	13.1	8.8	7.7	10.0	11.7	6.2	9.9
Other	7.7	5.2	5.0	6.3	9.2							
NEWS/PUBLIC AFFAIRS						9.1	12.6	25.6	5.3	4.3	24.6	12.1
No Music	21.8	24.2	46.7	14.8	3.7	3.3	2.6	1.2	0.7	1.6	3.8	1.9
Local	6.1	3.9	4.0	2.7	1.1	5.4	4.9	20.1	2.1	0.6	11.9	7.1
National/International	8.7	7.6	32.0	5.1	0.8	13.3	5.0	3.5	2.6	5.8	12.1	5.7
Local/National/International	27.0	12.2	9.2	4.7	5.0	6.8	7.6	20.7	2.9	3.1	17.5	8.7
Other	14.4	14.6	38.3	9.9	3.0	10.7	14.2	27.9	13.4	9.4	18.9	15.8
CULTURE	14.7	13.7	38.9	14.3	6.7	1.4	2.2	2.1	5.4	0.7	1.8	2.7
Drama	0.7	1.7	1.7	3.2	1.0	0.3	0.5	0.9	0.4	0.0	0.6	0.5
Dance - Visual Arts	0.7	0.8	0.4	0.8	0.3	0.4	1.2	1.0	2.5	1.4	1.1	1.3
Comedy	1.1	1.0	0.6	1.4	1.5	1.6	2.8	1.8	1.9	2.5	3.2	2.1
Literature/Poetry	2.4	4.2	4.0	2.5	2.0	7.9	9.4	23.6	5.5	5.0	13.4	10.8
Other Culture	10.3	7.5	33.6	8.1	2.7	1.1	1.7	0.7	0.1	0.0	2.7	0.8
INSTRUCTIONAL	2.9	5.5	1.2	1.4	0.2	0.3	0.4	0.2	0.0	0.0	1.7	0.2
Instructional K-12	2.0	4.3	0.4	0.2	0.0	0.4	0.1	0.0	0.0	0.0	0.2	0.1
College Credit	0.2	0.2	0.3	0.3	0.2	0.1	0.3	0.0	0.0	0.0	0.2	0.1
Continuing Education	0.1	0.2	0.3	0.3	0.0	0.4	0.8	0.6	0.1	0.0	0.6	0.4
Other Instructional	0.7	0.9	0.3	0.8	0.0	10.9	7.4	5.2	4.6	5.3	9.4	6.7
MISCELLANEOUS	14.2	10.3	9.0	6.5	5.0	2.5	1.1	2.0	2.2	0.3	3.1	1.8
Sports	6.7	2.5	2.5	2.1	0.7	0.3	0.3	0.1	0.0	0.0	1.0	0.2
Agriculture	1.8	1.8	0.7	0.1	0.2	4.4	2.3	0.1	0.0	0.0	0.4	1.8
Religion	0.7	0.3	0.1	0.4	0.6	1.0	0.8	0.1	0.0	0.0	1.1	0.4
Children's	0.8	1.5	1.8	0.5	0.0	0.2	0.3	0.3	0.3	1.6	0.1	0.1
Fund Raising	0.3	0.7	0.6	1.1	1.4	0.0	0.0	0.0	0.0	0.4	0.1	0.1
Station Operations	0.1	0.1	0.1	0.0	0.1	2.7	2.6	1.9	1.4	3.0	3.0	2.2
Other Miscellaneous	4.5	4.2	3.9	2.7	1.9							

TABLE III. 5.A
PERCENTAGE OF HOURS BY FORMAT BY WEEKPART

Weekpart	Announcer + Records	Con-cert	Events	Drama-tization	News-cast	Maga-zine	Docu-mentary	Lec./ Talk	Call-in	Other
All Weekdays	50.6	8.7	4.7	2.8	5.8	14.7	1.5	7.7	0.5	2.9
All Weekend	50.3	21.9	1.4	2.3	2.3	10.1	1.1	7.1	0.3	3.1

PERCENTAGE OF HOURS BY FORMAT BY DAYPART

Daypart	Announcer + Records	Con-cert	Events	Drama-tization	News-cast	Maga-zine	Docu-mentary	Lec./ Talk	Call-in	Other
Weekday 6 a.m.-10 a.m.	54.3	1.5	3.2	1.3	10.4	20.1	0.4	5.4	0.1	3.3
Weekday 10 a.m.-3 p.m.	49.9	6.3	9.1	3.7	6.2	7.1	2.0	11.4	0.5	3.9
Weekday 3 p.m.-7 p.m.	36.6	4.1	4.1	3.5	6.4	33.4	1.9	7.5	0.1	2.4
Weekday 7 p.m.-Midn.	49.0	22.6	3.0	3.4	2.3	6.2	2.0	7.9	1.1	2.6
Weekday Midn.-6 a.m.	88.5	2.7	0.5	0.4	2.0	3.1	0.3	1.1	0.6	0.9
Weekend 6 a.m.-10 a.m.	66.4	8.5	0.3	1.0	3.6	10.2	0.5	6.6	0.1	2.8
Weekend 10 a.m.-3 p.m.	43.2	24.8	1.2	1.4	2.8	8.1	2.2	11.6	0.4	4.2
Weekend 3 p.m.-7 p.m.	34.4	24.2	2.4	2.0	2.1	22.6	0.6	7.9	0.2	3.5
Weekend 7 p.m.-Midn.	49.6	29.7	1.9	5.1	1.5	4.2	0.9	4.1	0.3	2.7
Weekend Midn.-6 a.m.	77.6	13.2	0.0	0.9	1.2	2.9	0.7	1.7	0.6	1.2

TABLE III. 5.B
PERCENTAGE OF HOURS BY FOCUS OF PROGRAM BY WEEKPART

Weekpart	General	Handi-capped	Minor-ity	Ethnic	Women	Elderly	Teens	Children	Other
All Weekdays	95.3	0.0	2.1	0.3	0.3	0.1	0.1	0.9	0.7
All Weekend	93.0	0.0	4.4	1.2	0.3	0.1	0.1	0.1	0.7

PERCENTAGE OF HOURS BY FOCUS OF PROGRAM BY DAYPART

Daypart	General	Handi-capped	Minor-ity	Ethnic	Women	Elderly	Teens	Children	Other
Weekday 6 a.m.-10 a.m.	95.6	0.0	2.2	0.2	0.1	0.2	0.1	0.9	0.8
Weekday 10 a.m.-3 p.m.	94.4	0.1	1.7	0.3	0.7	0.3	0.3	1.3	0.9
Weekday 3 p.m.-7 p.m.	96.0	0.1	1.6	0.2	0.2	0.1	0.1	1.4	0.4
Weekday 7 p.m.-Midn.	94.9	0.0	2.8	0.7	0.4	0.1	0.1	0.4	0.6
Weekday Midn.-6 a.m.	94.9	0.0	2.3	0.0	0.0	0.0	0.0	0.0	0.7
Weekend 6 a.m.-10 a.m.	92.7	0.0	4.9	1.0	0.0	0.2	0.0	0.5	0.6
Weekend 10 a.m.-3 p.m.	90.5	0.0	4.6	2.2	0.6	0.2	0.2	0.4	1.4
Weekend 3 p.m.-7 p.m.	94.1	0.1	3.8	0.9	0.2	0.0	0.2	0.1	0.7
Weekend 7 p.m.-Midn.	95.2	0.0	3.6	0.6	0.2	0.1	0.0	0.0	0.3
Weekend Midn.-6 a.m.	92.0	0.0	7.0	0.8	0.0	0.0	0.0	0.0	0.1

TABLE III. 5.C
PERCENTAGE OF HOURS BY TARGET AUDIENCE BY WEEKPART

Weekpart	General	Handi-capped	Minor-ity	Ethnic	Women	Elderly	Teens	Children	Other
All Weekdays	93.7	0.2	2.4	0.2	0.2	0.1	0.4	2.4	0.3
All Weekend	93.2	0.2	4.3	0.7	0.2	0.1	0.5	0.5	0.4

PERCENTAGE OF HOURS BY TARGET AUDIENCE BY DAYPART

Daypart	General	Handi-capped	Minor-ity	Ethnic	Women	Elderly	Teens	Children	Other
Weekday 6 a.m.-10 a.m.	93.4	0.6	2.9	0.1	0.1	0.1	0.2	2.3	0.2
Weekday 10 a.m.-3 p.m.	92.0	0.1	1.9	0.1	0.5	0.2	0.4	4.5	0.3
Weekday 3 p.m.-7 p.m.	94.5	0.2	1.8	0.2	0.1	0.2	0.1	2.8	0.2
Weekday 7 p.m.-Midn.	94.9	0.3	3.1	0.3	0.2	0.1	0.2	0.6	0.4
Weekday Midn.-6 a.m.	94.8	0.0	2.0	0.0	0.0	0.0	2.5	0.0	0.8
Weekend 6 a.m.-10 a.m.	91.8	0.2	5.2	0.8	0.0	0.2	0.2	1.1	0.5
Weekend 10 a.m.-3 p.m.	92.0	0.3	4.1	1.5	0.4	0.2	0.2	0.8	0.6
Weekend 3 p.m.-7 p.m.	94.5	0.1	3.9	0.4	0.2	0.0	0.2	0.2	0.5
Weekend 7 p.m.-Midn.	95.5	0.1	3.6	0.2	0.1	0.1	0.1	0.1	0.3
Weekend Midn.-6 a.m.	90.4	0.0	5.4	0.2	0.0	0.0	4.0	0.0	0.0

TABLE III. 5.D
PERCENTAGE OF HOURS BY DISTRIBUTOR BY WEEKPART

Weekpart	NPR	Local	Other Public Radio Sta.	Commer-cial	Syndi-cator	Public TV Sta.	Combi-nation	Other
All Weekdays	20.7	61.1	4.6	1.3	8.5	0.2	3.1	0.5
All Weekend	24.4	55.0	4.2	2.0	11.2	0.3	1.6	1.3

PERCENTAGE OF HOURS BY DISTRIBUTOR BY DAYPART

Daypart	NPR	Local	Other Public Radio Sta.	Commer-cial	Syndi-cator	Public TV Sta.	Combi-nation	Other
Weekday 6 a.m.-10 a.m.	10.8	71.8	5.5	0.8	3.3	0.0	7.4	0.5
Weekday 10 a.m.-3 p.m.	19.9	61.0	5.7	1.6	7.8	0.0	3.2	0.8
Weekday 3 p.m.-7 p.m.	40.6	46.5	4.1	0.7	5.7	0.0	2.1	0.0
Weekday 7 p.m.-Midn.	17.7	56.4	4.5	2.1	17.0	0.7	1.0	0.5
Weekday Midn.-6 a.m.	3.0	90.4	0.7	0.4	4.4	0.0	0.8	0.3
Weekend 6 a.m.-10 a.m.	8.9	71.7	5.7	0.7	7.8	0.1	3.4	1.7
Weekend 10 a.m.-3 p.m.	26.1	49.1	5.1	2.7	13.8	0.2	1.3	1.7
Weekend 3 p.m.-7 p.m.	40.1	39.1	3.6	2.6	12.1	0.2	1.2	1.2
Weekend 7 p.m.-Midn.	24.5	53.2	3.7	2.1	13.4	0.8	1.3	1.0
Weekend Midn.-6 a.m.	14.2	81.6	1.1	0.7	1.9	0.0	0.0	0.6

TABLE III. 5.E
PERCENTAGE OF HOURS BY TECHNICAL METHOD OF ACQUISITION BY WEEKPART

Weekpart	Direct From Inter-connect	Taped Inter-connect	Live	Live + Record	Recorded	Other
All Weekdays	13.3	6.0	12.6	41.1	26.7	0.3
All Weekend	9.2	7.1	10.9	31.1	40.7	1.0

PERCENTAGE OF HOURS BY TECHNICAL METHOD OF ACQUISITION BY DAYPART

Daypart	Direct From Inter-connect	Taped Inter-connect	Live	Live + Record	Recorded	Other
Weekday 6 a.m.-10 a.m.	11.0	3.6	14.1	57.1	13.5	0.8
Weekday 10 a.m.-3 p.m.	11.5	6.8	11.7	42.2	27.5	0.3
Weekday 3 p.m.-7 p.m.	31.7	8.0	9.2	31.1	19.8	0.3
Weekday 7 p.m.-Midn.	5.0	7.0	13.1	30.1	44.7	0.2
Weekday Midn.-6 a.m.	1.0	0.8	20.0	60.7	17.4	0.1
Weekend 6 a.m.-10 a.m.	4.5	5.0	11.8	46.0	31.8	0.9
Weekend 10 a.m.-3 p.m.	8.5	10.3	9.1	24.4	46.7	1.0
Weekend 3 p.m.-7 p.m.	23.2	9.4	8.7	18.5	38.9	1.3
Weekend 7 p.m.-Midn.	3.5	5.4	10.4	29.2	50.5	1.0
Weekend Midn.-6 a.m.	3.6	1.1	20.7	55.9	18.3	0.4

TABLE III. 5.F
PERCENTAGE OF HOURS BY MODE OF TRANSMISSION BY WEEKPART

Weekpart	Stereo	Stereo Simulcast	Mono	Mono Simulcast	Quad Matrix	Quad Discrete
All Weekdays	62.4	0.9	35.6	0.9	0.1	0.1
All Weekend	66.9	1.4	30.7	0.7	0.2	0.2

PERCENTAGE OF HOURS BY MODE OF TRANSMISSION BY DAYPART

Daypart	Stereo	Stereo Simulcast	Mono	Mono Simulcast	Quad Matrix	Quad Discrete
Weekday 6 a.m.-10 a.m.	67.8	0.5	30.4	1.2	0.0	0.1
Weekday 10 a.m.-3 p.m.	61.0	0.6	37.0	1.3	0.1	0.0
Weekday 3 p.m.-7 p.m.	43.9	0.7	54.2	1.1	0.1	0.1
Weekday 7 p.m.-Midn.	68.6	2.0	28.6	0.4	0.3	0.0
Weekday Midn.-6 a.m.	84.1	0.9	14.3	0.0	0.1	0.5
Weekend 6 a.m.-10 a.m.	70.9	1.2	26.7	0.8	0.8	0.4
Weekend 10 a.m.-3 p.m.	63.4	1.5	33.4	1.4	0.2	0.1
Weekend 3 p.m.-7 p.m.	53.2	1.3	44.6	0.7	0.2	0.0
Weekend 7 p.m.-Midn.	74.5	1.5	23.5	0.2	0.2	0.1
Weekend Midn.-6 a.m.	79.7	1.4	17.9	0.1	0.0	0.8

TABLE III. 5.G
PERCENTAGE OF HOURS BY REPEAT FROM LAST TWO WEEKS BY WEEKPART

Weekpart	No Repeat	Repeat From Last 2 Weeks
All Weekdays	95.9	4.1
All Weekend	96.2	3.8

PERCENTAGE OF HOURS BY REPEAT FROM LAST TWO WEEKS BY DAYPART

Daypart	No Repeat	Repeat From Last 2 Weeks
Weekday 6 a.m.-10 a.m.	96.8	3.2
Weekday 10 a.m.-3 p.m.	93.8	6.2
Weekday 3 p.m.-7 p.m.	96.5	3.5
Weekday 7 p.m.-Midn.	96.3	3.7
Weekday Midn.-6 a.m.	98.2	1.8
Weekend 6 a.m.-10 a.m.	95.0	5.0
Weekend 10 a.m.-3 p.m.	94.7	5.3
Weekend 3 p.m.-7 p.m.	96.4	3.6
Weekend 7 p.m.-Midn.	97.6	2.4
Weekend Midn.-6 a.m.	99.1	0.9

IV. MUSIC AND NEWS/PUBLIC AFFAIRS PROGRAMMING

Chapter II demonstrated that, in FY 1978, 90 per cent of all programming hours contained music or news/public affairs elements. Since these two categories account for a great deal of air time, they will be discussed in further detail.

Sixty per cent of all air time was taken up by programs having musical content but no news/public affairs content, while 9 per cent had both elements. As seen in Chapter III, most of the latter type of programming was broadcast in the morning. One can assume that these programs are mostly musical but contain brief news capsules. In the coding scheme, a two-hour long program that contained three five-minute news briefs might have been coded as having both music and news content. It is most appropriate, therefore, to combine the programs having music elements and to treat separately the programs having news/public affairs elements—and no music elements.

For this chapter only, the term "music" programs refers to programs containing some musical content, whether or not they had any news content. The term "news/public affairs" programs refers to programs that did not have musical content.

TABLE IV. 1

PERCENTAGE OF ALL MUSIC HOURS BY MUSICAL CATEGORY

	Average Annual Hrs. Per Station	Percentage of Music Hours
Classical	2936	56.6
Opera	305	6.5
Jazz	986	21.2
Contemporary	592	12.7
U.S. Folk	261	5.6
International Folk	108	2.3
Show or Film Music	116	2.5
Other Music	491	10.5

With these guidelines established, Table IV.1 shows the breakdown for the 69 per cent of all programming containing musical content, by the type of music contained.

Since it was possible for a program to contain more than one type of music, multiple coding was used. Consequently, the figures add up to more than 100 per cent. Classical music accounted for more than one-half of all music broadcast time, with jazz making the second highest contribution. As was seen in Chapter III (Table III.4), jazz was more prevalent on weekends than on weekdays and was more prevalent late at night. Classical music, by contrast, was most frequent on weekend mornings and remained at a fairly constant percentage until late at night.

Certain NPR programs had musical elements but these together did not really account for a significant percentage of all music programming. (Table IV.2.)

TABLE IV. 2

PERCENTAGE OF MUSIC HOURS BY CERTAIN NPR PROGRAMS

Title	Percentage of Music Hours
Folk Festival U.S.A.	1.2
International Concert Hall	0.9
Jazz Alive!	1.4
Options	0.4

In comparing the transmission mode of music programs versus all programs, it was found, as expected, that the percentage of stereo broadcasting among music programs was higher.

Tables IV.5 through IV.8 and Figures IV.1 through IV.4 make comparisons between music and news/public affairs programming. News/public affairs programming will be considered first.

TABLE IV. 3

PERCENTAGE OF MUSIC HOURS BY MODE OF TRANSMISSION

Mode of Transmission	Percentage of Music Hours	Percentage of Total Hours
Stereo	80.2	63.6
Stereo Simulcast	1.4	1.1
Monaural	17.5	34.2
Mono Simulcast	0.6	0.9
Quadraphonic	0.4	0.2

(Note: Two per cent of music programming time consisted of simulcasts.)

TABLE IV. 4

PERCENTAGE OF NEWS/PUBLIC AFFAIRS HOURS BY TYPE OF NEWS/PUBLIC AFFAIRS PROGRAM

Type of News/Public Affairs Program	Percentage of News/Public Affairs Hours
Local Newscast	9.8
National/International News	46.2
Local/National/ International News	24.2
Other News/Public Affairs	61.1

With the usual multiple coding possibilities the percentages total more than 100 per cent. Note that the category, "*Other News/Public Affairs*" was coded for the majority of news programming. This material consisted of interviews, general reports on public issues, etc. Some of these programs may well have been coded in one of the other categories, although those generally referred strictly to news reporting of events of an immediate nature (i.e., "Today in Washington, the President . . ."). Strictly local or regional newscasts accounted for about 10 per cent of all news/public affairs hours, while national/international newscasts accounted for a much larger percentage. For this survey, *All Things Considered* was coded as; a) other culture, b) national/international news and c) news/public affairs. This, of course, has a significant impact on the figures above when all news/public affairs hours are examined and the following percentages of NPR programs were found:

TABLE IV. 5

PERCENTAGE OF NEWS/PUBLIC AFFAIRS HOURS BY CERTAIN NPR PROGRAMS

Title	Percentage of News/Public Affairs Hours
All Things Considered	28.8
Options	3.9
Options in Education	2.1
Pauline Fredrick	0.9
All Others	64.3

More than one-fourth of all news/public affairs programming time consisted of the single program, *All Things Considered*.

In looking at Table IV.7, NPR in fact distributed 57 per cent of all news/public affairs hours compared to 10 per cent of music programming. Thirty-one per cent of news/public affairs hours were local in origin compared to more than 70 per cent of music programming. The only other major contribution to either music or news broadcasting was made by outside syndicators, who distributed more than 10 per cent of the hours of music aired on public radio stations in FY 1978.

In Table IV.8 most news/public affairs programming came via interconnection (43 per cent direct and 17 per cent delayed), while the majority of music programming was live—or live announcer with recordings—and nearly 33 per cent was entirely pre-recorded. In contrast, 28 per cent of news/public affairs broadcasting had live elements, while 11 per cent was entirely pre-recorded.

FIGURE IV. 1
PERCENTAGE OF MUSIC HOURS BY FORMAT

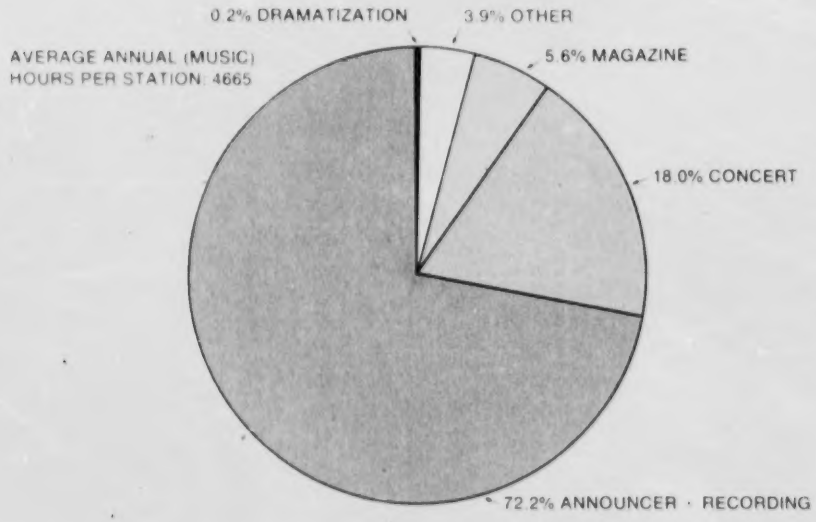


FIGURE IV.2
PERCENTAGE OF NEWS/PUBLIC AFFAIRS
HOURS BY FORMAT

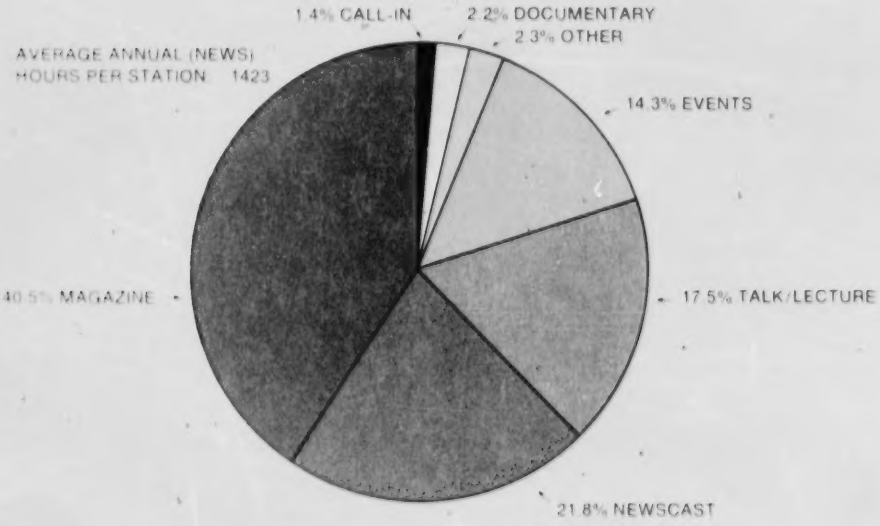


FIGURE IV. 3
PERCENTAGE OF MUSIC (WITH OR WITHOUT NEWS) HOURS BY DISTRIBUTOR

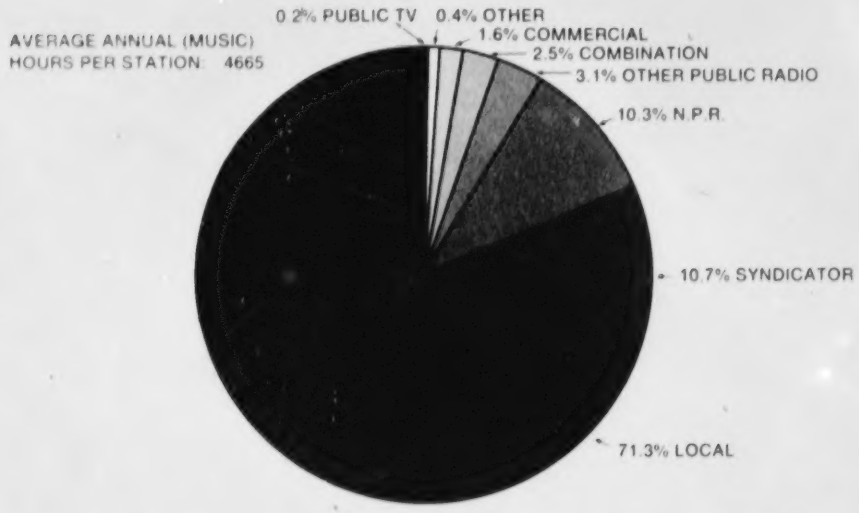


FIGURE IV. 4
PERCENTAGE OF NEWS/PUBLIC AFFAIRS HOURS BY DISTRIBUTOR

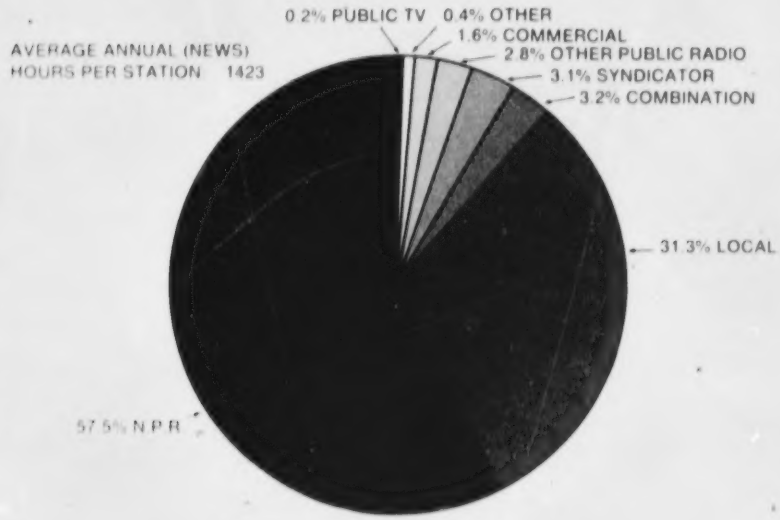


TABLE IV. 6
PERCENTAGE OF MUSIC AND NEWS/PUBLIC AFFAIRS HOURS BY FORMAT

Format	Music Hours With or Without News	News/Public Affairs Hours No Music	Total Hours
Announcer with Recording	72.2	0.6	50.5
Concert	18.0	—	12.4
Events	0.2	14.3	3.8
Dramatization	0.2	0.1	2.7
Newscast	—	21.8	4.8
Magazine	5.6	40.5	13.4
Documentary	0.6	2.2	1.4
Talk/Lecture	1.3	17.5	7.6
Call-in	0.1	1.4	0.4
Other	1.7	1.6	3.0

TABLE IV. 7
PERCENTAGE OF MUSIC AND NEWS/PUBLIC AFFAIRS HOURS BY DISTRIBUTOR

Distributor	Music Hours With or Without News	News/Public Affairs Hours No Music	Total Hours
NPR	10.3	57.5	21.7
Local	71.3	31.3	59.4
Other Public Radio	3.1	2.8	4.5
Commercial	1.6	1.6	1.5
Syndicator	10.7	3.1	9.3
Public TV	0.2	0.2	0.2
Combination	2.5	3.2	2.6
Other	0.4	0.4	0.8

TABLE IV. 8
PERCENTAGE OF MUSIC AND NEWS/PUBLIC AFFAIRS BY TECHNICAL METHOD OF ACQUISITION

Method	Music Hours With or Without News	News/Public Affairs Hours No Music	Total Hours
Direct from Interconnection	3.6	43.0	12.1
Taped—Interconnection	1.6	17.0	6.3
Live	11.5	14.1	12.1
Live and Recorded	50.1	14.5	38.3
Recorded	32.6	11.3	30.6
Other	0.6	0.1	1.5

TABLE IV. 9
PERCENTAGE OF MUSIC AND NEWS/PUBLIC AFFAIRS

Repeat	Music Hours With or Without News	News/Public Affairs Hours No Music	Total Hours
No Repeat	98.0	95.5	96.0
Repeat From Last Two Weeks	2.0	4.5	4.0

V. CULTURAL, INSTRUCTIONAL AND SPECIAL INTEREST PROGRAMMING

In FY 1978, programming containing cultural elements comprised 17.9 per cent of all air time. The following table gives the breakdown of this programming in terms of various types of cultural material, allowing for multiple coding per cents to total more than 100 per cent. (Table V.1, below.)

TABLE V. 1

PERCENTAGE OF TOTAL CULTURAL HOURS BY CULTURAL CATEGORY

	Percentage of Total Cultural Hours
Drama	11.6
Dance	1.7
Visual Arts	1.7
Comedy-Satire	6.4
Literature-Poetry	16.1
Other Culture	70.2

Cultural elements were found in several NPR programs—most notably *All Things Considered*. The following is a list of several NPR programs and the percentage each comprised for all of cultural programming (Table V.2.):

TABLE V. 2

PERCENTAGE OF TOTAL CULTURAL HOURS BY CERTAIN NPR PROGRAMS

	NPR Percentage of Total Cultural Hours
All Things Considered	33.3
Options	3.3
Options in Education	0.3
Voices in the Wind	3.1

Of the large bulk of cultural programming hours that was undefined *other culture*, almost half consisted of a single program—*All Things Considered* —which was coded as *"other culture."* It is easy to see why station managers when confronted months later with only the title in the station log, would have to code many programs whose contents normally varied widely as *"other culture."* Other large contributions to cultural air time consisted first, of literature items and second, of drama. (Table V.3.)

TABLE V. 3

PERCENTAGE OF INSTRUCTIONAL HOURS BY INSTRUCTIONAL CATEGORY

	Percentage of Total Instructional Hours
K through 12	57.9
College Credit	9.1
Continuing Education	8.9
Other Instructional	27.2

The majority of instructional programming hours was intended for children not beyond high school level. The large percentage of *"other instructional"* material consisted of programs that were designed to informally educate, such as science or history programs. The program *Options in Education* comprised 5 per cent of all instructional air time.

Two questions on the survey that concerned programming involved special groups of people. The first asked if the program in question was *about* any of the special groups; and the second asked if the program had special groups such as a *target audience. In this chapter "Special Interest" programming refers to all those programs for who the response to either of the questions was other than "general", that is, none of the groups.* Special interest programming accounted for 7.7 per cent of all air time in FY 1978.

TABLE V. 4

PERCENTAGE OF SPECIAL INTEREST HOURS BY GROUP

	Program About	Program For
General	30.6	17.1
Handicapped	0.5	2.8
Minority	35.9	37.7
Ethnic	7.5	4.0
Women	4.1	2.6
Elderly	1.7	1.7
Teens	1.6	5.5
Children	9.2	24.2
Other	9.0	4.4

Over one-third of the special interest programming broadcast time was concerned with the following CPB defined minorities: Blacks, Hispanic, Asian/ Pacific or American Indians. The other category with a large percentage of target programming was children. Among *other* groups *about/for* whom special interest programming was intended, were farmers, religious groups and the unemployed.

Tables V.5 through V.8 break down cultural, instructional and special interest programming by format, distribution, method of acquisition and repeat or not. Among other things, 51 per cent of the cultural air time was in magazine format (remember *All Things Considered)* and 47 per cent was from NPR, while 33 per cent was local in origin. Nineteen per cent of the instructional material came from NPR, another 21 per cent from other public radio sources and local distribution accounted for 41 per cent. More than three-quarters (77 per cent) of instructional material was prerecorded, nine per cent of special interest programming hours came from NPR, 13 per cent from other public radio sources and 68 per cent was local in origin. As for programs repeated from the previous two weeks, these comprised 13 per cent of the special interest material, more than three times as great a percentage as they were of all air time.

TABLE V. 5

PERCENTAGE OF HOURS OF CULTURAL, INSTRUCTIONAL AND SPECIAL INTEREST PROGRAMMING BY FORMAT

Format	Cultural Hours	Instructional Hours	Special Interest Hours	Total Hours
Announcer with recording	16.7	11.5	46.2	50.5
Concert	1.6	—	1.0	12.4
Events	0.3	—	2.2	3.8
Dramatization	11.7	19.2	13.8	2.7
Newscast	—	—	2.6	4.8
Magazine	50.5	5.9	5.8	13.4
Documentary	3.2	2.4	2.9	1.4
Talk/Lecture	10.8	41.8	17.2	7.6
Call-in	0.5	2.3	0.7	0.4
Other	4.4	16.8	7.5	0.3

FIGURE V. 1
PERCENTAGE OF HOURS OF SPECIAL INTEREST PROGRAMMING BY FOCUS OF PROGRAM AND TARGET AUDIENCE

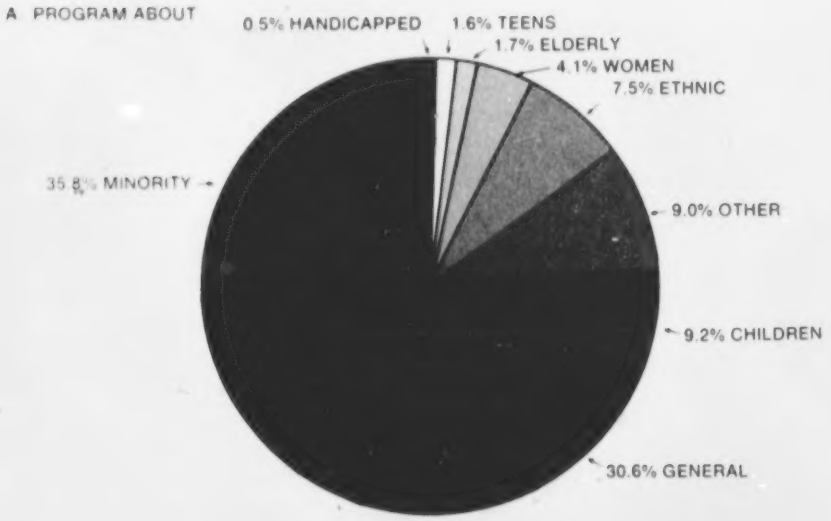


TABLE V. 6
PERCENTAGE OF HOURS OF CULTURAL, INSTRUCTIONAL AND SPECIAL INTEREST PROGRAMMING BY DISTRIBUTOR

Distributor	Cultural Hours	Instructional Hours	Special Interest Hours	Total Hours
NPR	46.9	18.8	9.1	21.7
Local	32.7	40.6	68.1	59.4
Other Public Radio	7.9	20.8	13.4	4.5
Commercial	0.4	1.1	0.6	1.5
Syndicator	7.0	9.5	5.3	9.3
Public TV	0.0	0.4	0.1	0.2
Combination	4.0	2.5	1.2	2.6
Other	1.2	6.4	2.2	0.8

TABLE V. 7
PERCENTAGE OF HOURS OF CULTURAL, INSTRUCTIONAL AND SPECIAL INTEREST PROGRAMMING BY TECHNICAL METHOD OF ACQUISITION

Method	Cultural Hours	Instructional Hours	Special Interest Hours	Total Hours
Direct from Interconnection	30.5	4.9	3.6	12.1
Taped—Interconnection	15.5	7.9	3.7	6.3
Live	6.1	5.2	18.9	12.1
Live and Recorded	21.4	4.5	30.2	38.3
Recorded	25.9	77.1	42.7	30.6
Other	0.9	1.1	1.0	0.5

TABLE V. 8
PERCENTAGE OF HOURS OF CULTURAL, INSTRUCTIONAL AND SPECIAL INTEREST PROGRAMMING BY REPEAT FROM LAST TWO WEEKS

Repeat	Cultural Hours	Instructional Hours	Special Interest Hours	Total Hours
No Repeat	93.3	59.3	87.4	96.0
Repeat from Last Two Weeks	6.7	40.7	12.6	4.0

VI. NPR AND LOCALLY DISTRIBUTED PROGRAMMING

Of all the hours broadcast by an average station in FY 1978, 21.7 per cent or 1,470 hours were distributed by National Public Radio (NPR) and 59.4 per cent, or 4,023 hours originated from the station itself. These hours will now be discussed in detail. On the survey form certain NPR programs were precoded to tabulate their occurrence in the station's schedules. Table VI.1 gives the titles and percentages that comprised total NPR hours and all hours.

The single program *All Things Considered* accounted for 6.1 per cent of all air time and 27.9 per cent of NPR distributed hours. As was seen in Chapters IV and V, *All Things Considered* comprised 28.8 per cent of programs with news/public affairs contents and 33.8 per cent of the hours of cultural programming.

There were two other programs that comprised more than one per cent of all air time in FY 1978, *Options*, which represented 1.6 per cent of all air time and 7.4 per cent of all NPR distributed air time; and *Jazz Alive!* which represented one per cent of all air time and 4.5 per cent of the NPR distributed hours. In Chapter III, *Jazz Alive!* constituted between 5 per cent and 6 per cent of material broadcast on weekends between 7 p.m. and 6 a.m.

Tables IV.2 through IV.5 show the comparisons between NPR, local, total air time by format, method of acquisition, contents and repeats. These tables show that local programming consisted of music to a larger degree than total programming. NPR programming consisted of news/public affairs programming to a greater extent than the others. Specifically, music content was found in 83 per cent of the hours of locally distributed material, compared to only 33 per cent of the NPR material and 69 per cent overall. Among local programming, the percentages of each of the music categories followed the same pattern as total air time. For NPR programming, however, there was relatively more jazz and folk music—*Jazz Alive!* and *Folk Festival U.S.A.*—although 15 per cent of all NPR hours had classical music elements. In local programming, classical music and jazz were still the most frequent (43 per cent and 21 per cent, respectively), but there was also a fairly large percentage of contemporary music (14 per cent).

News/public affairs and culture, including *All Things Considered*, accounted for a much larger percentage of the NPR distributed hours than they did in general. Specifically, 56 per cent of NPR hours contained news/public affairs elements, compared to only 11 per cent of the locally distributed material. For cultural programming, the respective figures were 39 per cent for NPR and 10 per cent for local material.

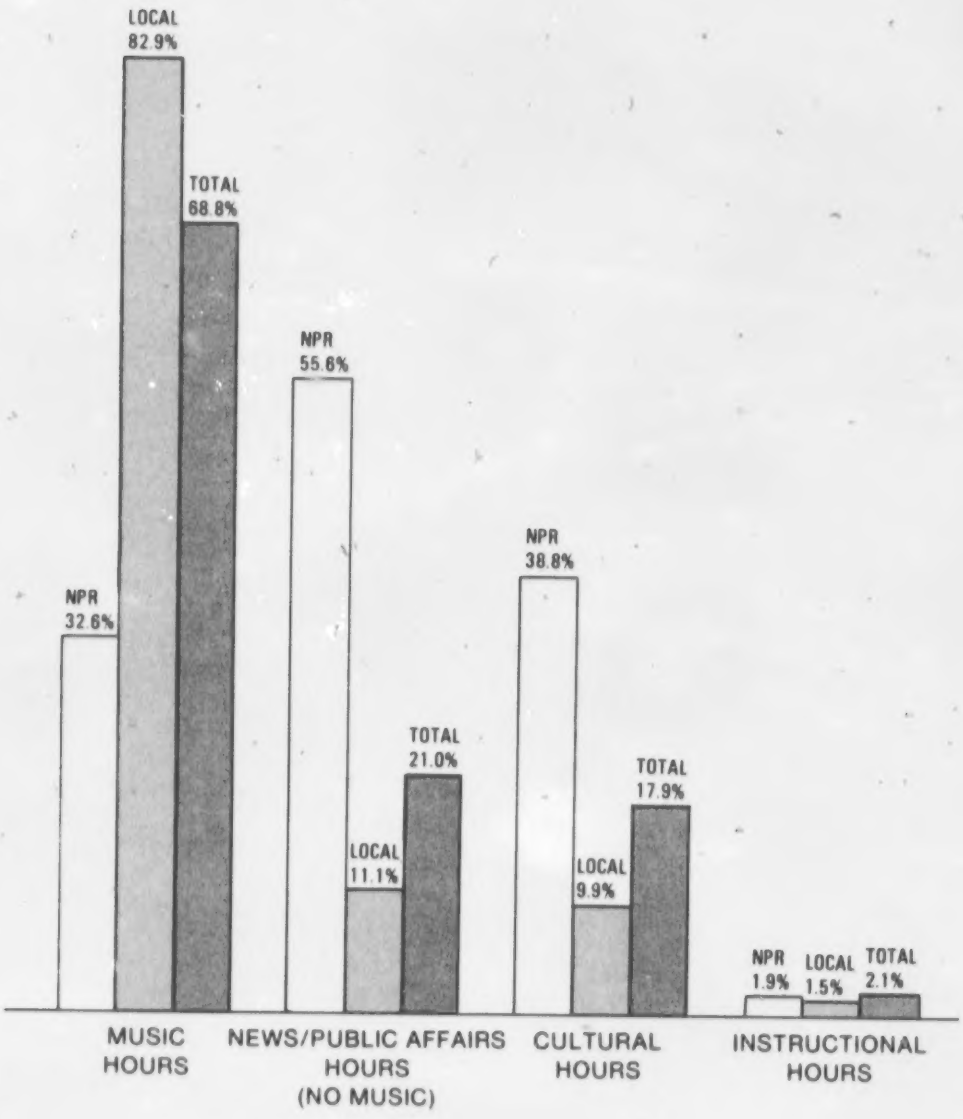
TABLE VI. 1
PERCENTAGE OF NPR HOURS BY TITLE

Title	NPR Hours	Total Hours
All Things Considered	27.9	6.1
Folk Festival U.S.A.	3.9	0.9
International Concert Hall	3.0	0.7
Jazz Alive!	4.5	1.0
Options	7.4	1.6
Options in Education	2.9	0.6
Pauline Fredrick	0.8	0.2
Voices in the Wind	2.6	0.6

In terms of the different program formats, a greater percentage of NPR hours consisted of concerts (24 per cent) and events coverage (11 per cent) than was the case in general (12 per cent and 4 per cent, respectively). There was also a higher percentage of lecture/talk shows on NPR (12 per cent). The highest percentage was in magazine format—36 per cent, *All Things Considered* again. For locally distributed programs, announcer with recordings dominated the format categories, comprising nearly 75 per cent of the local material, compared to 50 per cent of all material.

As for the technical method of acquisition, 71 per cent of NPR material came via interconnection—44 per cent direct and 27 per cent delayed—while

FIGURE VI.1
PERCENTAGE OF NPR LOCALLY DISTRIBUTED HOURS AND TOTAL HOURS BY CONTENT CATEGORIES



28 per cent was entirely pre-recorded. For local programming 18 per cent was entirely pre-recorded, while the bulk (82 per cent) was either entirely live or live with recorded segments. Of course, all live programming was by definition, local in origin. Thus, live and local are, to a degree, synonymous.

TABLE VI. 2
PERCENTAGE OF NPR AND LOCALLY DISTRIBUTED HOURS BY CONTENT CATEGORIES*

Contents	NPR Hours	Local Hours	Total Hours
MUSIC			
No News	32.3	71.7	60.3
With News	0.3	11.2	8.5
Classical	15.0	43.4	38.9
Opera	2.8	3.8	4.5
Jazz	7.7	20.7	14.6
Contemporary	0.8	13.5	8.7
U.S. Folk	5.3	4.2	3.9
International Folk	1.2	2.0	1.6
Show/Film	0.5	0.2	1.7
Other	1.5	10.5	7.2
NEWS/PUBLIC AFFAIRS			
No Music	55.6	11.1	21.0
Local	0.3	4.6	3.3
National/International	41.9	0.5	10.5
Local/National/ International	2.8	13.5	10.2
Other	41.8	7.2	15.0
CULTURE	38.8	9.9	17.9
Drama	1.5	0.8	2.1
Dance + Visual Arts	0.6	0.5	0.6
Comedy	0.8	0.9	1.2
Literature/Poetry	1.5	2.5	2.9
Other Culture	35.6	6.1	12.6
INSTRUCTIONAL	1.9	1.5	2.1
Instructional K-12	1.1	0.6	1.2
College Credit	0.2	0.2	0.2
Continuing Education	0.2	0.2	0.2
Other	0.5	0.5	0.6
MISCELLANEOUS	4.6	9.3	8.6
Sports	0.2	3.6	2.7
Agriculture	0.0	1.0	0.8
Religion	0.0	0.8	0.8
Children's	0.5	0.3	0.9
Fund Raising	—	1.0	0.7
Station Operations	—	0.1	0.1
Other Miscellaneous	3.6	3.1	3.2

*Multiple coding allowed, thus percentage greater than 100 per cent

TABLE VI. 3
PERCENTAGE OF NPR AND LOCALLY DISTRIBUTED HOURS BY FORMAT

Format	NPR Hours	Local Hours	Total Hours
Announcer + Recording	4.6	74.4	50.5
Concert	23.9	3.0	12.4
Events	11.2	1.8	3.8
Dramatization	2.0	0.7	2.7
Newscast	3.3	5.6	4.8
Magazine	36.0	6.9	13.4
Documentary	4.4	0.3	1.4
Talk/Lecture	12.1	4.5	7.6
Call-in	0.0	0.7	0.4
Other	2.5	2.1	3.0

TABLE VI. 4
PERCENTAGE OF NPR AND LOCALLY DISTRIBUTED HOURS BY TECHNICAL METHOD OF ACQUISITION

Method	NPR Hours	Local Hours	Total Hours
Direct from Interconnection	43.8	0.1	12.1
Taped—Interconnection	27.4	0.0	6.3
Live	0.3	20.1	12.1
Live + Recorded	0.1	61.2	38.3
Recorded	28.1	18.4	30.6
Other	0.3	0.2	0.5

TABLE VI. 5
PERCENTAGE OF NPR AND LOCALLY DISTRIBUTED HOURS BY REPEAT FROM LAST TWO WEEKS

Repeat	NPR Hours	Local Hours	Total Hours
No Repeat	93.1	98.1	96.0
Repeat From Last Two Weeks	6.9	1.9	4.0

APPENDIX A
SURVEY METHOD AND OPERATIONS

Sample Selection

For the purpose of this survey, 178 public radio stations were surveyed on seven predesignated days. The sample year—FY 1978—was divided into seven segments, 52 days each. Within each segment, stations were randomly assigned to one of the 52 days. Thus, the sample for each station was spread over the entire year, and included programming on all 364 days. An additional constraint was that the seven days selected for each station had to represent the seven days of the week (Sunday, Monday, Tuesday, etc.), although not necessarily in that order. Therefore, the total sample covered an equal number of schedules for each week day—e.g., there were 178 Wednesdays in the sample, with each station represented one time.

The sample was generated by the computer according to the following rules: (1) the 364 days of the sample year were numbered and divided into seven segments of 52 days each; (2) within the first segment, each station was *randomly* assigned (by a random number generator) one of the 52 dates; (3) for the second segment, each station was once again randomly assigned one of the 52 dates, however, the date was replaced, by another random selection, if it fell on the same day of the week as the first sample date; (4) station-by-station sample selection was repeated in this fashion for the remaining segments of the year. Days of the week that had already been chosen for a given station were not allowed to recur, but the sample was otherwise random within each segment of the year.

In summary, the sample had the following characteristics:

- Each day of the sample year was represented, and each had an equal probability of being chosen.
- The sample of each station was spread over the seven segments of the whole year.
- Each station was sampled once for each day of the week.
- There was an equal number of sample dates for each day of the week, one for each station.

Response Rate

The original sampling included seven dates for each of 180 stations, 1,260 station-days. Two stations were dropped from the survey because they did not meet CPB qualifications for the entire survey period, so the final survey consisted of 1,246 station-days from 178 stations. The results include data from 1,137 station-days. Thus, *the rate of response was 91.3 per cent of the station-days in the sample.*

Estimates of Annual Average

The seven sample days assigned each station represented 7/365ths of the annual schedule. Estimated annual averages were calculated by multiplying occurrences in the sample by 365/7 and multiplying the results by a constant to account for non-response. The annual per-station average was obtained by taking the estimated annual average and dividing by the number of stations. For example, the total sample included 21,098 hours of material; by multiplication the result was estimated 1,205,594 annual hours or 6,773 hours per station in FY 1978.

Survey Operations

Prior to the inception of the survey, items to be used were determined through consultation with various interested parties. Representatives of the following groups engaged in a series of meetings at which draft survey instruments were discussed and refined; Research and Programming Services, National Public Radio, CPB's Office of Computer and Information Services, CPB's Office of Communication Research, CPB's Office of Radio Activities and CPB's Office of Educational Activities. The final items and methodology to be used were approved by CPB's Office of Management Information Systems during the summer of 1977.

The original list of stations (and those operating SCA's) was made from CPB records. Several stations were later eliminated from the survey because they no longer met CPB qualifications for assistance.

Envelopes prepared prior to the survey were addressed to program managers with labels printed

directly from the CPB computerized address file. Each contained a survey code sheet, two response sheets, an instruction sheet, a cover letter and a business-size return envelope. Computer printed gummed labels were prepared and affixed to the response sheets to indicate the name of the station, the date and day for which there was to be a report and the code numbers for the station and the sample date. (Stations with SCA's were sent response sheets for their SCA's.) Packets were prepared for every station-day in the survey (i.e., seven for each station), sorted into chronological order by date to be surveyed and placed into groups representing each week in the survey period. The packets were mailed once a week for a period 7 to 14 days ahead of the survey date in question.

A master schedule of survey dates and stations was prepared. As responses arrived, they were tallied against their schedule. If no response was received within five weeks, a follow-up packet was sent. The follow-up packet contained all the survey materials plus a special follow-up cover letter (See Appendix C). Following another five-week period, the assistant project director either sent out a second follow-up letter or telephoned the station based on previous contacts with the station. If earlier survey dates had been late or were accompanied by a letter or comment about the survey, a personal follow-up letter was written. If there had been no response at all from the station, a telephone call was made.

Starting in November 1978, all stations who had not returned one or more of the survey forms were telephoned, and many agreed to return the forms as soon as possible. A few indicated that the survey was too great a burden, and they were asked to send copies of their logs for the appropriate dates. Researchers personally visited several stations within a 100-mile radius of their home office to retrieve completed forms or station logs.

The survey year was divided into seven equal segments. When returns from a given segment were complete, they were manually edited. Pre-coded program identification numbers were added for a small number of NPR programs. The program starting times were converted to an a.m./p.m. system where the twenty-four hour clock had been used. Illogical codes were corrected. The forms were designed so they could be used directly by keypunchers; thus, the editor had to ensure that there were no ambiguities or illegal codes.

The data were keypunched and verified by a commercial service and processed through a computer editing scheme that searched for logical errors (e.g., a news/public affairs program that was coded as being in the concert format). With over 23,000 cases to be processed, the editing routine identified relatively few problems and almost all of these seemed to be clerical errors—typically column shifts. It proved to be especially important to correct these column shifts because they might indicate 600 minutes of the wrong program type instead of 60 minutes of the appropriate program type. Another computer program overrode the coding of program types for the pre-defined NPR programs so that they were coded in a consistent manner for all the stations. For the daypart analysis in Chapter III another computer program converted the programs that began and ended in different clock hours (e.g., a 45-minute program starting at 8:40 and ending at 9:25); to two or more sections that started and ended in the same clock hour (e.g., a 20-minute program starting at 8:40 and a 25-minute program starting at 9:00).

The edited data were processed by way of standard analyses available in the Statistical Package for the Social Sciences (SPSS). A separate file was created for the SCA's.

There was a low percentage (less than 5 per cent) of missing data for any given variable, although in some cases "other" was a valid response. It was assumed that missing data were distributed in proportion to the responses given. Annual average hours were calculated as described in Chapter I. In cases of cross-tabulation, missing data increased as a function of the two or three variables used and it was assumed that single variate proportions were proper, and totals were adjusted to match marginal values determined by a frequency count of each variable.

The survey covered seven variables about stations, three about the date (school-in-session, time of year and day of week) and eleven variables about programs (with three choices of 29 content codes allowed). All possible combinations of two or more variables would have required an encyclopedic compendium of data. Editorial judgment was shared by the project staff and representatives of CPB. Variables and relationships to be studied were chosen and additional computer analyses were called for when the data indicated new areas to be studied further. In the end, the basic analyses specified by the project proposal were made and many additional analyses and categories were used.

APPENDIX B
COMPUTATION OF STANDARD ERROR

Programs were clustered, that is, all programs for a single station-day were taken together. Days were chosen from seven segments of the year and the sample was stratified to include a sampling of seven dates for each station. A simple random sample would have randomly chosen individual programs from among the 1.2 million hours of material transmitted by all the stations.

Since the sample was not randomly selected, it is improper to compute variance for a given proportion by the formula $V=pq/N$. The sampling technique used for this project was identical to that used in producing the reports *Public Television Program Content: 1974* and *Public Television Programming by Category: 1976*. The appropriate formula for estimating variance was designed for those projects—therefore applies to this project—by Dr. David Brillinger, Department of Statistics, University of California at Berkeley. (For the precise

APPENDIX TABLE B.a.—BROADCAST HOURS (N) BY CATEGORY

Chapter II	N	Chapter III	N
ALL	23,736	ALL	23,736
LICENSE TYPE		Weekday	18,030
Community	2,745	Weekend	5,706
University	16,564		
Local Authority	3,236	Weekday 6 a.m.-10 a.m.	5,025
State	1,191	Weekday 10 a.m.-3 p.m.	5,337
		Weekday 3 p.m.-7 p.m.	3,724
BUDGET SIZE		Weekday 7 p.m.-Midn.	3,429
Less than $150,000	7,181	Weekday Midn.-6 a.m.	515
$150,000-$299,999	12,073		
$300,000-$449,999	2,212	Weekend 6 a.m.-10 a.m.	1,347
More than $450,000	2,270	Weekend 10 a.m.-3 p.m.	1,690
		Weekend 3 p.m.-7 p.m.	1,211
REGION		Weekend 7 p.m.-Midn.	1,219
Northeast	2,354	Weekend Midn.-6 a.m.	239
South	5,657		
Central	10,288	**Chapter IV**	
West	5,030	ALL	23,736
Outlying	407	Music (with or w/o News)	9,898
		News (without Music)	9,057
TIME ZONE			
Eastern	9,265	**Chapter V**	
Central	9,184	ALL	23,736
Mountain	1,241	Cultural	4,146
Pacific	4,046	Instructional	1,206
		Special Interest	1,832
MARKET TYPE			
Single-Station	14,772		
Multi-Station	8,964	**Chapter IV**	
AM or FM		ALL	23,736
AM	20,768	NPR	4,943
AM	2,968	Local	13,266

APPENDIX TABLE B.b.—STANDARD ERRORS OF BROADCAST HOURS (N)

Hours	1% or 99%	2% or 98%	5% or 95%	10% or 90%	15% or 85%	25% or 75%	35% or 65%	50%
100	1.36	1.91	2.99	4.11	4.89	5.93	6.53	6.85
200	.96	1.36	2.11	3.91	3.46	4.19	4.62	4.84
500	.61	.86	1.34	1.84	2.19	2.65	2.92	3.06
1000	.43	.61	.94	1.30	1.55	1.88	2.07	2.17
2000	.30	.42	.67	.92	1.09	1.33	1.46	1.53
4000	.21	.30	.47	.65	.77	.94	1.03	1.08
6000	.18	.25	.39	.53	.63	.77	.84	.88
8000	.15	.21	.33	.46	.55	.66	.73	.77
10000	.14	.19	.29	.41	.49	.59	.65	.69
15000	.11	.16	.24	.34	.40	.48	.53	.56
20000	.10	.14	.21	.29	.35	.42	.46	.48
25000	.09	.12	.19	.26	.31	.38	.41	.43

technique used in estimating variance, see *Public Television Program Content: 1974*, p. 139.)

Under a plan that was approved for those projects by the National Center for Education Statistics, a figure known as Design Effect was computed. Design Effect of variance ($DEFF_v$) is the variance computed by the appropriate formula divided by the 18/N estimation of variance for the same proportion. (See discussion in Kish, *Survey Sampling*, Wiley, 1965.) The Design Effect on the standard error ($DEFF_{se}$) is simply the square root of $DEFF_v$, just as standard error is the square root of variance.

The average value of $DEFF_{se}$ (which is 1.37) can be used to compute the standard error by multiplying the simple formula for standard error (the square root of pq/N) by the value 1.37. This has been done in Appendix B.b. for certain values of p, q, and N.

DETERMINING STANDARD ERRORS FOR THIS SURVEY

Appendix Table B.a. can be used to determine the appropriate value of N for the different categories in the tables in the main body of this report. Using the correct N, Appendix Table B.b. can then be used to compute the standard error for a given proportion that appears in the table.

In each chapter of this report tables appear which list several categories (e.g., Community, University, etc.) or which are restricted to one or more categories (e.g., Cultural, NPR, etc.). For a given category, these tables list the proportion of air time taken by one of several types of programming (e.g., Formats). Consider, for example, Table II.2 in Chapter II. It indicates that among community licensees, 10.5 per cent of their air time was in concert format. To compute the standard error in this number, proceed as follows:

Use the section of Appendix Table II.A which is concerned with Chapter II. Find the N associated with community licensees. In this case the value is 2,745. Now use this N to find the closest row in Appendix Table II.B, in this case the row labelled "2000". Then find the column which most closely matches the proportion in question. In our example 10.5 per cent is closest to "10 per cent or 90 per cent". The cell which is at the intersection of the correct row and column is the estimated standard error of the proportion. In the example given, the intersection of "2000" and "10 per cent or 90 per cent" is .92, which is the standard error of the proportion of community licensee hours in the concert format. When a proportion or value of N falls in between two rows or columns, interpolation may be used to obtain a more precise value. Interpolation from percentages to total hours may also be used if the reader wishes to obtain standard errors for these totals.

The chances are 68 out of 100 that an estimate from this sample would differ from a complete count—every program for every station—by less than the estimated standard error. The chances are 95 out of 100 that the difference would be less than twice the standard error and about 99 out of 100 that it would be no more than 2.5 times as large.

Continuing with the example, the .92 in Appendix Table B.b. indicates that the error is approximately plus or minus .92 percentage points. The proportion of community licensee hours in the concert format should be interpreted as ranging between 9.58 per cent and 11.42 per cent (i.e., 10.5 per cent plus or minus .92) by chance at one standard error.

APPENDIX C
SURVEY INSTRUMENTS AND COVER LETTERS

PUBLIC RADIO PROGRAM SURVEY
INSTRUCTIONS

(1) Familiarize yourself with the codes on the green code sheet and corresponding definitions below.

(2) Determine whether local schools were in session for the date given in the upper left of the pink answer sheet and indicate this in the upper right corner of the answer sheet.

Complete the following steps for all programs three minutes or longer. Shorter programs or program segments (i.e., the weather within a newscast) should *not* be coded separately—code only entire programs.

(3) Place the green code sheet over the pink answer sheet so the columns are aligned on the two sheets.

(4) Fill in the START TIME, PROGRAM TITLE, LENGTH and FORMAT (Items A-D) for each program.

(5) For Item E—CONTENT CODES—choose the fewest number of codes necessary to describe the program (three codes is the maximum); i.e., a college course on classical music would have codes (1) and (20).

(6) While everyone is welcome to listen to public radio, certain programs are *primarily about* certain groups of people or *mainly intended* for target audiences. Items F and G are intended to identify such programs. For Item F, indicate the group which the program is primarily about. If the program is not about any special group, use code (1)—general.

(7) For Item G, indicate the group for whom the program is mainly intended. If the program is not targetted for any special audience, use code (1)—general.

(8) Give codes for Items H to J—DISTRIBUTOR, TECHNICAL SOURCE, and TRANSMISSION.

(9) For Item K—REPEAT—indicate whether the program was a repeat of one broadcast within the last two weeks, to the best of your recollection.

DEFINITIONS

(A) START TIME
Please give program start time to the nearest minute. The format for this item is "hours: minutes AM or PM"; e.g., 8:00AM.

(B) PROGRAM TITLE

(C) LENGTH
i. Format is "hours:minutes"; e.g., a thirty minute program is ":30" and a ninety minute program is "1:30".
ii. Length should be rounded to nearest whole minute.
iii. Include only *programs* three minutes or longer. Do *not* include program segments.

(D) FORMAT
Choose the format which *best* describes the program.
(1) Announcer with recordings in traditional radio format.

(2) Concert—live or recorded.
(3) Events coverage, other than a concert, such as a sporting event, political event, or cultural event. Real time coverage—either live or recorded.
(4) Dramatization involves actors working from a script.
(5) Newscast.
(6) Magazine programs with a variety of segments.
(7) Documentary.
(8) Lecture, talk, interview, or discussion programs.
(9) Call-in involves the audience calling in by telephone.
(10) Other—use if none or more than one of the above apply.

(E) CONTENT CODES

One, two or three codes may be used as needed.

i. There are eight MUSIC categories which should be self-explanatory.
ii. The categories for CULTURE apply both to performances and to discussions, reports, and reviews.
iii. NEWS/PUBLIC AFFAIRS categories are divided by geographic scope: local, regional, national, and international.
iv. INSTRUCTION categories are divided by level: K-12, college credit, and continuing education.
v. MISCELLANEOUS categories include content types not found under other headings.

(F) & (G) PROGRAM ABOUT and PRIMARY TARGET AUDIENCE

i. Item F indicates whether the program is *about* a certain group.
ii. Item G indicates whether the program is primarily *intended for* a target audience.
iii. Pick the single most appropriate category in both F and G.
iv. Programs that are not about or for a target group should be coded with a:
(1) for general audience.
(2) Handicapped refers to the visually impaired *or* any other handicapped target group.
(3) Minority target groups include the CPB defined minorities: Blacks, Asian/Pacific, Hispanic, and American Indian.
(4) Ethnic refers to other cultural and linguistic ethnic groups.

(H) DISTRIBUTOR

This item should indicate the organization that placed the program in distribution.

(I) TECHNICAL SOURCE

i. This item should indicate the way in which the program was put on the air.
ii. The first two categories in this item refer to direct and taped delayed use of interconnection. This includes interconnected lines or satellite feeds from NPR or state or regional networks.
iii. *Live* refers to programs which are entirely live from your own facilities. *Live with recorded segments* describes programs in which records or tapes are mixed with live components from your facilities; e.g., an announcer plays and introduces records.
iv. *Entirely pre-recorded* sources include tapes and records that compose entire programs; but this does not refer to programs transmitted by interconnection.

(J) TRANSMISSION

This item indicates whether a program was broadcast in stereo, mono, or quad; and it tells whether or not the program was simulcast with a PTV station.

(K) REPEAT

Indicate whether the program is a repeat of one broadcast within the last two weeks. It is not necessary to make an extensive search of the logs: answer to the best of your recollection.

BROADCASTER _____ C7-8

DAY/DATE _____ C9-10

Program Survey Answer Sheet

WERE LOCAL SCHOOLS IN SESSION? 1 yes 2 no C6

YOUR NAME _____

A START TIME	B PROGRAM TITLE	C LENGTH	D FORMAT	E CONTENT CODES			F PROGRAM ABOUT	G TARGET AUD	H DISTRIBUTOR	I TECHNICAL	J TRANSMISSION	K REPEAT
C11	C12	C13-14	C17-18	C19-20	C21-22	C23-24	C25	C26	C27	C28	C29	C30

BROADCASTER C1-3 DAY/DATE C4-5

SUBSIDIARY COMMUNICATIONS AUTHORIZATION (SCA) PROGRAM CONTENT

INSTRUCTIONS

We need a small amount of information concerning SCA programming. please complete the following items for each SCA program three minutes or longer broadcast on the date given above.

A) Give the start time of each program to the nearest whole minute.
B) Give the title of the program.
C) Give the length of each program rounded to the nearest whole minute.
D) Complete content and distribution codes for each program.

CONTENT
(1) BLIND OR PHYSICALLY HANDICAPPED
(2) INSTRUCTIONAL K-12
(3) INSTRUCTIONAL COLLEGE CREDIT
(4) IN-SERVICE TRAINING
(5) OTHER—SPECIFY NEXT TO TITLE

DISTRIBUTOR
(1) N.P.R.
(2) LOCAL—YOUR STATN.
(3) OTHER PUBLIC RADIO SOURCE
(4) COMMERCL STATN/NET
(5) OTHER SYNDICATOR
(6) PUBLIC TV
(7) COMBINATION
(8) OTHER

START TIME (HRS MIN AM OR PM)	PROGRAM TITLE	LENGTH HRS MIN		
C7-11		C13-16	C17	C18

PROGRAM SURVEY CODE SHEET

A — START TIME (HRS MIN AM OR PM)

B — PROGRAM TITLE

C — LENGTH HRS MIN

ROUND LENGTH TO NEAREST WHOLE MINUTE—
ONLY INCLUDE PROGRAMS THREE MINUTES OR LONGER

D — FORMAT

(1) ANNOUNCER WITH RECORDING
(2) CONCERT
(3) EVENTS COVERAGE
(4) DRAMATIZATION
(5) NEWSCAST
(6) MAGAZINE
(7) DOCUMENTARY
(8) LECTURE/TALK/INTERVIEW/DISCUSN
(9) CALL-IN
(10) OTHER

E — CONTENT CODES (GIVE ONE, TWO, OR THREE IF NEEDED)

MUSIC
(1) CLASSICAL
(2) OPERA
(3) JAZZ
(4) CONTEMPORARY (INC. ROCK)
(5) U.S. FOLK
(6) INTERNATIONL FOLK
(7) SHOW/FILM
(8) OTHER MUSIC

CULTURE
(9) DRAMA
(10) DANCE
(11) VISUAL ART
(12) COMEDY/SATIRE
(13) LITERATURE/POETRY
(14) OTHER CULTURE

NEWS/PUBLIC AFRS
(15) LOCAL/REGIONAL
(16) NATNL/INTRNATL
(17) COMBO 15 - 16
(18) OTHER NEWS/PA

INSTRUCTION
(19) GRADES K-12
(20) COLLEGE CREDIT
(21) CONTINUING ED
(22) OTHER INST.

MISC.
(23) SPORTS
(24) AGRICULTURE
(25) RELIGION
(26) CHILDREN'S
(27) FUND RAISING
(28) STATION OPERATIONS
(29) OTHER

F — PROGRAM ABOUT

(1) GENERAL
(2) HANDICAPPD
(3) MINORITY (BLACKS, ASIAN/PACIFIC, HISPANIC, AM. INDIAN)
(4) ETHNIC
(5) WOMEN
(6) ELDERLY
(7) TEENS
(8) CHILDREN
(9) OTHER

G — PRIMARY TARGET AUDIENCE

(1) GENERAL
(2) HANDICAPPED
(3) MINORITY (BLACKS, ASIAN/PACIFIC, HISPANIC, AM. INDIAN)
(4) ETHNIC
(5) WOMEN
(6) ELDERLY
(7) TEENS
(8) CHILDREN
(9) OTHER

H — DISTRIBUTOR

(1) N.P.R.
(2) LOCAL (YOUR STATION)
(3) OTHER PUBLIC RADIO SOURCE
(4) COMMERCL STATION/NETWORK
(5) OTHER SYNDICATR
(6) PUBLIC TV
(7) COMBINATN
(8) OTHER

I — TECHNICAL SOURCE

(1) DIRECT FROM INTERCONNECTION
(2) TAPED DELAY OF INTERCONNECTION
(3) LIVE
(4) LIVE WITH RECORDED SEGMENTS
(5) ENTIRELY PRE-RECORDED
(6) OTHER

J — TRANSMISSION

(1) STEREO BROADCAST
(2) STEREO SIMULCAST
(3) MONO BROADCAST
(4) MONO SIMULCAST
(5) QUAD MATRIX
(6) QUAD DISCRETE

K — REPEAT

(1) PROGRAM WAS NOT AIRED IN LAST TWO WEEKS
(2) REPEAT PROGRAM AIRED DURING LAST TWO WEEKS

START TIME | PROGRAM TITLE | LENGTH | FORMAT | CONTENT CODES | PROGRAM ABOUT | TARGET AUD | DISTRIBUTOR | TECHNICAL | TRANSMISSION | REPEAT

corporation for public broadcasting
1111 16th Street N.W. · Washington, D.C. · 20036 · Tel. (202) 293-6160

TO: Program Managers
CPB-Qualified Public Radio Stations

FROM: Henry Loomis

SUBJ.: 1977-78 Public Radio Programming Survey

Enclosed are the forms for your first sample date in a survey of the programming of public radio stations.

Surveys of this type have been conducted for many years for public television; but this is the first systematic attempt to get a scientifically valid sample of public radio programming. The results are essential if we are to assess the impact of public broadcasting and track changes in system-wide programming. Data of this kind have been extremely useful in testimony before Congress, as well as local, state, and national funding sources. This survey should give us a clearer picture of the content and role of public radio.

The enclosed materials have been designed to consume a minimum of your time. We have worked closely with NPR and other interested organizations in an attempt to create a useful and uncomplicated survey. CPB is aware that surveys can impose quite a burden; and we hope that a coordinated, efficient information gathering system will help reduce the imposition.

Please read the enclosed instructions and definitions with care. Subsequent survey forms will be identical and should take far less time when you are familiar with the system. Then complete and return only the pink answer sheet. Be sure to give only information about programming on the indicated date. A pre-addressed return envelope is enclosed.

If you need help with the survey, feel free to phone the Programming Project collect in San Francisco. The number is (415) 626-4065 if you have any problems or questions.

Enclosures

APPENDIX D
SUBSIDIARY COMMUNICATIONS AUTHORITY BROADCASTING

Of the 178 public radio stations included in our survey, 33 were granted a Subsidiary Communications Authorization (SCA) by the FCC. These stations were requested to supply information concerning their use of the SCA on the same days as they were sampled for their main channel. There were responses regarding 156 of these 231 station-days.

It is important to note that many of the stations which operated under an SCA did not exercise direct control over the programming broadcast. Rather, they simply leased out the SCA to another station or organization, such as the Minnesota State Services for the Blind and Visually Handicapped, The Washington Ear and others. The latter organizations generally paid a fee to the station for the use of the SCA and were in charge of its programming. The data presented here merely represent the material broadcast by the station, regardless of who was responsible for its content.

There were 19 station-days, or 12.2 per cent of the responses, which indicated that the SCA was not in use. The average length of the broadcast day for the SCA, including these "dark" days, was 11.7 hours. The majority of this air time (82.4 per cent) was devoted to material for the blind or physically handicapped. The second most common use of the SCA (8.6 per cent) was either for telemetry purposes—checking the station's transmitter operation and so on—or rebroadcasting the time synchronization signal provided by WWV.

Instructional material for grades K through 12 accounted for 3.4 per cent of the broadcast hours, while other material—typically simultaneous transmission of the main channel programming—made up another 5 per cent.

Here is a breakdown of the contents broadcast, as a function of the part of the week:

Content	Weekday	Weekend	Overall
Blind or physically handicapped	84.0%	76.6%	82.4%
Instructional K through 12	3.6%	2.5%	3.4%
Instructional College Credit	0.1%	0.0%	0.0%
In Service training	0.8%	0.0%	0.6%
Telemetry/WWV	5.8%	18.6%	8.6%

Most of the programming was local in origin. Excluding the telemetry/WWV uses of the SCA's, there were the following percentages of air time by distributor:

Local	68.0%
Syndicator	6.2%
NPR	2.7%
Other Public Radio Source	5.1%
Commercial Stn. or Network	2.2%
Other	15.8%

APPENDIX E
LIST OF STATIONS AND CATEGORIES

This appendix contains a list of stations used in the 1978 survey and the various categories they fall into. The definitions of the code letters used in this list are in the following legend:

LICENSE (L)
- C = Community
- U = University
- L = Local Authority
- S = State

REGION (R)
- N = Northeast
- S = South
- C = Central
- W = West
- O = Outlying

TIME ZONE (T)
- E = Eastern
- C = Central
- M = Mountain
- P = Pacific

BUDGET SIZE (B)
- 1 = Less than $100,000
- 2 = $100,000-$299,999
- 3 = $300,000-$449,999
- 4 = $450,000 and over

MARKET TYPE (M)
- S = Single Station Market
- M = Multi-Station Market

SCA (S)
- Y = Yes
- N = No

		L	R	T	B	M	S
ALABAMA							
WBHM-AM	Birmingham	U	S	C	4	S	N
ALASKA							
WYUK-AM	Bethel	C	O	P	1	S	N
KUAC-FM	Fairbanks	U	O	P	3	S	N
KOTZ-AM	Kotzebue	C	O	P	3	S	N
ARIZONA							
KMCR-FM	Phoenix	U	W	P	2	S	Y
KUAT-AM	Tucson	U	W	P	2	M	N
KUAT-FM	Tucson	U	W	P	2	M	N
KAWC-AM	Yuma	U	W	P	2	S	N
ARKANSAS							
KASU-FM	Jonesboro	U	S	C	2	S	N
CALIFORNIA							
KPFA-FM	Berkeley	C	W	P	4	M	N
KLON-FM	Long Beach	L	W	P	1	M	N
KPFK-FM	Los Angeles	C	W	P	4	M	N
KUSC-FM	Los Angeles	U	W	P	4	M	N
KCSN-FM	Northbridge	U	W	P	1	M	N
KPCS-FM	Pasadena	U	W	P	2	M	N
KVCR-FM	San Bernadino	U	W	P	2	S	N
KPBS-FM	San Diego	U	W	P	2	S	Y
KALW-FM	San Francisco	L	W	P	1	M	N
KQED-FM	San Francisco	C	W	P	2	M	N
KCSM-FM	San Mateo	L	W	P	1	S	N
KCRW-FM	Santa Monica	C	W	P	1	S	N
DBBF-FM	Santa Rosa	U	W	P	1	S	N
DUOP-FM	Stockton	U	W	P	2	S	N
COLORADO							
KCFR-FM	Denver	U	W	M	1	S	N
KUNC-FM	Greeley	U	W	M	1	S	N
DISTRICT OF COLUMBIA							
WAMU-FM	Washington	U	S	E	3	M	N
WETA-FM	Washington	C	S	E	4	M	Y
FLORIDA							
WHRS-FM	Boynton	L	S	E	2	S	N
WJCT-FM	Jacksonville	C	S	E	2	S	Y
WLRN-FM	Miami	L	S	E	2	S	N
WKGC-FM	Panama City	U	S	E	1	S	N
WFSU-FM	Tallahassee	U	S	E	2	S	N
WUSF-FM	Tampa	U	S	E	2	S	N
GEORGIA							
WABE-FM	Atlanta	L	S	E	2	S	N
ILLINOIS							
WSIU-FM	Carbondale	U	C	C	2	S	N
WBEZ-FM	Chicago	L	C	C	4	S	N
WNIU-FM	De Kalb	U	C	C	2	S	N
WSIE-FM	Edwardsville	U	C	C	2	S	N

WCBU-FM	Peoria	U	C	C	3	S	N
WSSR-FM	Springfield	U	C	C	3	S	N
WILL-AM	Urbana	U	C	C	2	M	N
WILL-FM	Urbana	U	C	C	2	M	N
INDIANA							
WFIU-FM	Bloomington	U	C	E	2	S	N
WIAN-FM	Indianapolis	L	C	E	2	S	N
WVUB-FM	Vincennes	U	C	E	2	S	N
WBAA-FM	Lafayette West	U	C	C	2	S	N
IOWA							
WOI-AM	Ames	U	C	C	2	M	N
WOI-FM	Ames	U	C	C	2	M	N
KHKE-FM	Cedar Falls	U	C	C	3	M	N
KUNI-FM	Cedar Falls	U	C	C	2	M	N
KSUI-AM	Iowa City	U	C	C	1	M	N
KSUI-FM							
KANSAS							
KANU-FM	Lawrence	U	C	C	3	S	Y
KSAC-AM	Manhattan	U	C	C	2	S	N
KMUW-FM	Wichita	U	C	C	2	S	Y
KENTUCKY							
WBKY-FM	Lexington	U	S	C	1	S	N
WFPK-FM	Louisville	L	S	C	2	M	N
WFPL-FM	Louisville	L	S	C	1	M	N
WUOL-FM	Louisville	U	S	C	2	M	N
WMKY-FM	Morehead	U	S	C	2	S	N
WKMS-FM	Murray	U	S	C	2	S	N
WEKU-FM	Richmond	U	S	C	1	S	N
LOUISIANA							
WWNO-FM	New Orleans	U	S	C	2	S	N
MAINE							
WMEH-FM	Bangor	U	N	E	2	S	N
WMEA-FM	Portland	U	N	E	2	S	N
MARYLAND							
WBJC-FM	Baltimore	U	N	E	2	M	N
WEAA-FM	Baltimore	U	N	E	1	M	N
MASSACHUSETTS							
WFCR-FM	Amherst	U	N	E	2	S	N
WBUR-FM	Boston	U	N	E	3	M	N
WGBH-FM	Boston	C	N	E	4	M	N
MICHIGAN							
WUOM-FM	Ann Arbor	U	C	E	4	M	N
WAUS-FM	Berrien Springs	U	C	E	1	S	N
WDET-FM	Detroit	U	C	E	2	S	N
WKAR-AM	East Lansing	U	C	E	3	M	Y
WKAR-FM	East Lansing	U	C	E	3	M	N
WFBE-FM	Flint	L	C	E	2	S	N
WGGL-FM	Houghton	U	C	E	2	S	Y
WIAA-FM	Interlochen	U	C	E	2	S	N
WMUK-FM	Kalamazoo	U	C	E	2	S	N
WNMU-FM	Marquette	U	C	E	2	S	N
WCMU-FM	Mt. Pleasant	U	C	E	2	S	N
MINNESOTA							
KAXE-FM	Grand Rapids	C	C	C	1	S	N
KSJN-FM	St. Paul	C	C	C	4	M	Y
KUOM-AM	Minneapolis	U	C	C	4	M	N
WOAL-FM	Northfield	U	C	C	2	M	N
MISSISSIPPI							
WNJC-FM	Senatobia	U	N	C	1	S	N

MISSOURI							
KBFL-FM	Buffalo	L	C	C	1	S	N
KBIA-FM	Columbia	U	C	C	4	S	Y
KCUR-FM	Kansas City	U	C	C	3	S	N
KXCV-FM	Maryville	U	C	C	2	S	N
KSOZ-FM	Lookout Point	U	C	C	1	S	N
KUMR-FM	Rolla	U	C	C	2	S	Y
KWMU-FM	St. Louis	U	C	C	3	M	Y
KSMU-FM	Springfield	U	C	C	1	S	N
KCMW-FM	Warrensburg	U	C	C	1	S	N
MONTANA							
KUFM-FM	Missoula	U	W	M	1	S	Y
NEBRASKA							
KIOS-FM	Omaha	L	C	C	1	S	Y
NEW MEXICO							
KRWG-FM	Las Cruces	U	W	M	2	M	N
KTDB-FM	Ramah	L	W	M	1	S	N
NEW YORK							
WAMC-FM	Albany	U	N	E	3	M	Y
WSKG-FM	Endwell	C	N	E	1	S	N
WBFO-FM	Buffalo	U	N	E	2	M	N
WEBR-FM	Buffalo	C	N	E	4	M	N
WNED-FM	Buffalo	C	N	E	2	M	N
WSLU-FM	Canton	U	N	E	1	S	N
WCNY-FM	Liverpool	C	N	E	1	S	N
WBAI-FM	New York	C	N	E	4	M	N
WNYC-AM	New York	L	N	E	4	M	N
WNYC-FM	New York	L	N	E	4	M	N
WRVO-FM	Oswego	U	N	E	2	S	N
WXXI-FM	Rochester	C	N	E	2	S	N
WMHI-FM	Schnectady	C	N	E	2	M	N
NORTH CAROLINA							
WUNC-FM	Chapel Hill	U	S	E	2	S	N
WFDD-FM	Winston-Salem	U	S	E	1	S	N
NORTH DAKOTA							
KDSU-FM	Fargo	U	C	C	1	S	N
KFJM-AM	Grand Forks	U	C	C	2	S	N
OHIO							
WOUB-AM	Athens	U	C	E	2	M	N
WOUB-FM	Athens	U	C	E	2	M	N
WGUC-FM	Cincinnati	U	C	E	4	S	N
WCBE-FM	Columbus	L	C	E	2	M	N
WOSU-AM	Columbus	U	C	E	3	M	Y
WOSU-FM	Columbus	U	C	E	3	M	N
WKSU-FM	Kent	U	C	E	3	S	N
WMUB-FM	Oxford	U	C	E	2	S	N
WGTE-FM	Toledo	C	C	E	2	S	N
WCSU-FM	Wilberforce	U	C	E	2	S	N
WYSO-FM	Yellow Springs	U	C	E	1	S	N
WYSU-FM	Youngstown	U	C	E	2	S	N
OKLAHOMA							
KOSU-FM	Stillwater	U	S	C	2	S	N
OREGON							
KOAC-AM	Corvallis	S	W	P	2	S	N
KLCC-FM	Eugene	U	W	P	2	M	N
KWAX-FM	Eugene	U	W	P	1	M	N
KBOO-FM	Portland	C	W	P	1	M	N
KBPS-AM	Portland	L	W	P	2	M	N
KOAP-FM	Portland	S	W	P	2	M	Y

PENNSYLVANIA							
WQLN-FM	Erie	C	N	E	2	S	Y
WITF-FM	Hershey	C	N	E	1	S	N
WUHY-FM	Philadelphia	C	N	E	3	S	N
WDUQ-FM	Pittsburgh	C	N	E	2	M	N
WQED-FM	Pittsburgh	U	N	E	2	M	Y
WVIA-FM	Pittson	C	N	E	2	S	N
SOUTH CAROLINA							
WSCI-FM	Charleston	S	S	E	1	S	Y
WEPR-FM	Clemson	S	S	E	1	S	Y
WLTR-FM	Columbia	S	S	E	2	S	Y
SOUTH DAKOTA							
KESD-FM	Brookings	U	C	C	2	S	N
KUSD-AM	Vermillion	U	C	C	1	S	N
TENNESSEE							
WSMC-FM	Collegedale	U	S	C	1	S	N
WETS-FM	Johnson City	U	S	E	1	S	N
WUOT-FM	Knoxville	U	S	E	3	S	Y
WKNO-FM	Memphis	C	S	C	1	S	N
WMOT-FM	Murfreesboro	U	S	C	2	M	Y
WPLN-FM	Nashville	L	S	C	4	M	Y
TEXAS							
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KVLU-FM	Beaumont	U	S	C	2	S	N
KAMU-FM	College Station	U	S	C	1	S	N
KETR-FM	Commerce	U	S	C	1	S	N
KERA-FM	Dallas	C	S	C	2	S	Y
KTEP-FM	El Paso	U	S	C	1	M	N
KPFT-FM	Houston	C	S	C	1	S	N
KNCT-FM	Killeen	U	S	C	1	S	N
UTAH							
KUSU-FM	Logan	U	W	M	2	S	N
KBYU-FM	Provo	U	W	M	2	M	Y
KUER-FM	Salt Lake City	U	W	M	1	M	N
VERMONT							
WVPR-FM	Windsor	C	N	E	1	S	N
VIRGINIA							
WMRA-FM	Harrisonburg	U	S	E	1	S	N
WHRO-FM	Norfolk	C	S	E	1	S	N
WRFK-FM	Richmond	U	S	E	1	S	N
WVWR-FM	Roanoke	U	S	E	1	S	N
WASHINGTON							
KWSU-AM	Pullman	U	W	P	3	S	N
KUOW-FM	Seattle	U	W	P	3	S	Y
KTOY-FM	Tacoma	L	W	P	2	M	N
WEST VIRGINIA							
WVPB-FM	Beckley	S	N	E	2	S	N
WISCONSIN							
WGTD-FM	Kenosha	U	C	C	1	S	N
WLSU-FM	La Crosse	U	C	C	2	M	N
WERN-FM	Madison	S	C	C	4	M	Y
WHA-AM	Madison	U	C	C	4	M	N
WUWM-FM	Milwaukee	U	C	C	2	S	N
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